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SEPTEMBER, 1930

CITY AS A CENOTAPH: INK ON WOOD AND STONE: NORTHWEST AFRICA'S RIVIERA AND
DUAL CHARACTER: ORIGIN OF THE MYCENAE TOMBS: THE NEEDLEWORK OF THE
PEASANTS OF THE PROVINCE OF TOLEDO

ART AND ARCHAEOLOGY



(Courtesy W. Robert Moore)

NORTHWEST CORNER OF BAYON, ANGKOR THOM

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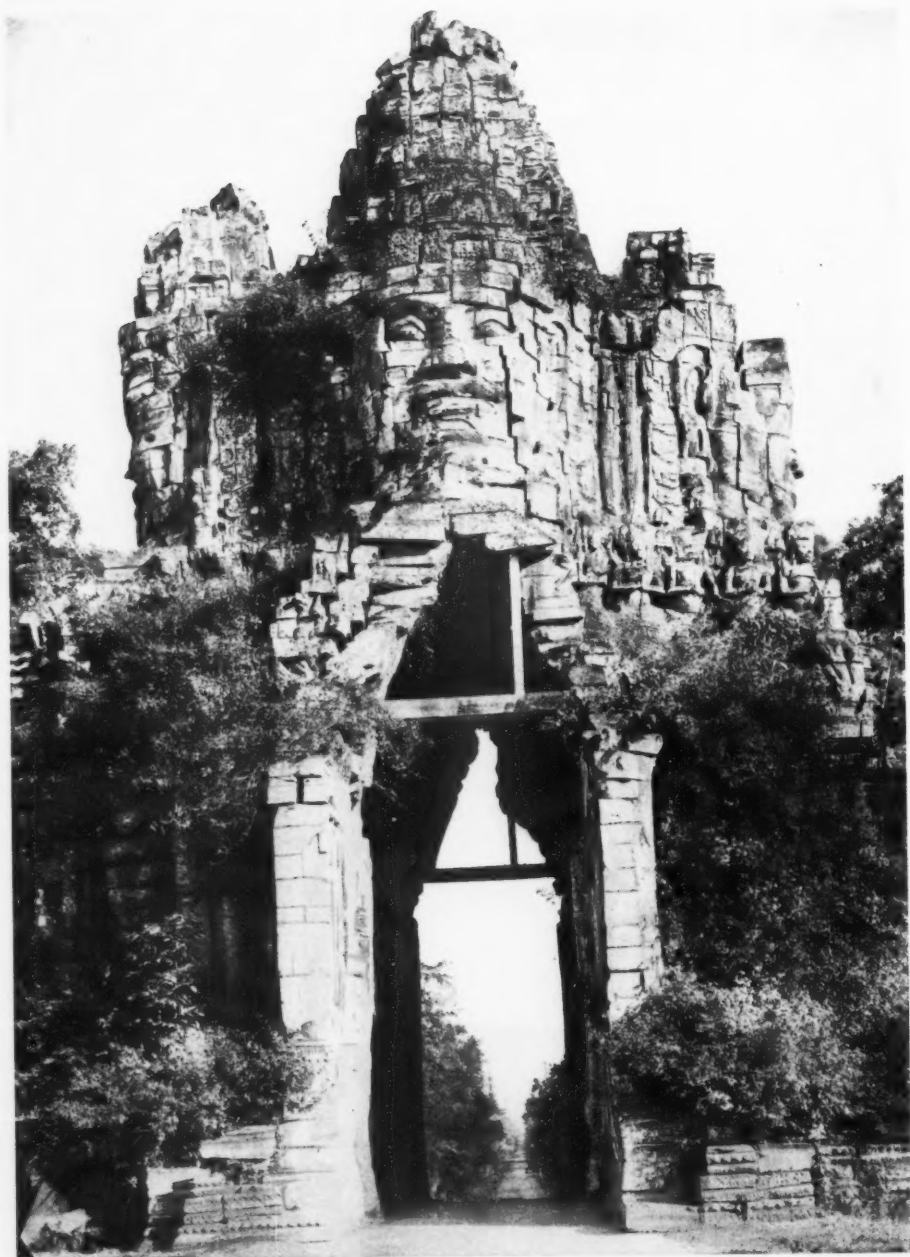
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GATES, FIVE IN ALL, WITH HIGH VAULTED ARCHES, PIERCE THE WALLS OF ANCIENT ANGKOR THOM, THE CITY "IMPREGNABLE, TERRIFYING", EACH OF WHICH WERE CARVED WITH FOUR HUGE FACES OF A GOD.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXX

SEPTEMBER, 1930

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A CITY AS A CENOTAPH

By A. E. SUTHERS

PEOPLES, like persons, live and die and in their going are often forgotten, save for a stone that marks their resting-place or a lingering influence to mould the future and sway the destiny of generations yet unborn. Like men, too, cut short in their prime, it sometimes happens that when a civilization appears to be attaining its highest, it is even then imperceptibly but surely nearing extinction. Some dally with death, as did Egypt and Rome, whose struggle with Fate was long-drawn. But to others has not been given the knowledge of their approaching decease. To them destruction has come as a thief in the night. From the noon-bright glare of a meteoric career they have with little warning been precipitated into the gloom of total eclipse, leaving subsequent ages to wrestle with the enigma of their overthrow. Indeed, over many places on this earth are strewn the memorials of mighty nations and the bones of cities that were great. Of the continents only Australia, geologically as old as any

land, lacks some relic. Africa has her Timgad, her Zimbabwe and her Thebes; Europe her Acropolis, her ruins of ancient Crete, her Doric shrines of Sicily; Asia her Petra, "rose-red city of mystery," her Pataliputra of Asoka's court, her Baalbek and Persepolis. Even the New World is by no means new in this respect, for we have the temple-pyramids of Yucatan and the cities of the Aztec and the Inca as "husks of carven stone". But they who built them are gone—gone like the gods of Olympus. One wonders which civilization will be next, for

*"The glories of our blood and state
Are shadows, not substantial things.
There is no armour against Fate."*

And to the tale of the fallen, travellers of recent years are adding another kingdom whose crown has tumbled in the dust.

* * *

In the heart of Cambodia, in the midst of a jungle of trailing lianas, banyan, sandalwood, bamboo—the

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play-ground of the monkey and domain of the panther—there stands a stone wall, seven and a half miles long and wide enough to permit three two-horsed chariots to drive along its top abreast. It encloses an area of five square miles. Gates, five in all, with

vaulted arches, pierce these walls through which in the days of long ago merchants and pilgrims, travelers and great processions must have passed. And as if that rampart itself were not security enough for the dwellers within, an enormous moat one hundred yards wide and very deep was dug around the town by the builder-

king and filled with water—legend adds, “and crocodiles”. For town it was, a city of a million souls, larger than Rome

under Caesar, or Athens under Pericles. It was a royal capital grandly planned and spoken of with respect in court and cloister from China to Ceylon.

Just when it was founded nobody can say. We know it was when England was very young and Europe of the pres-

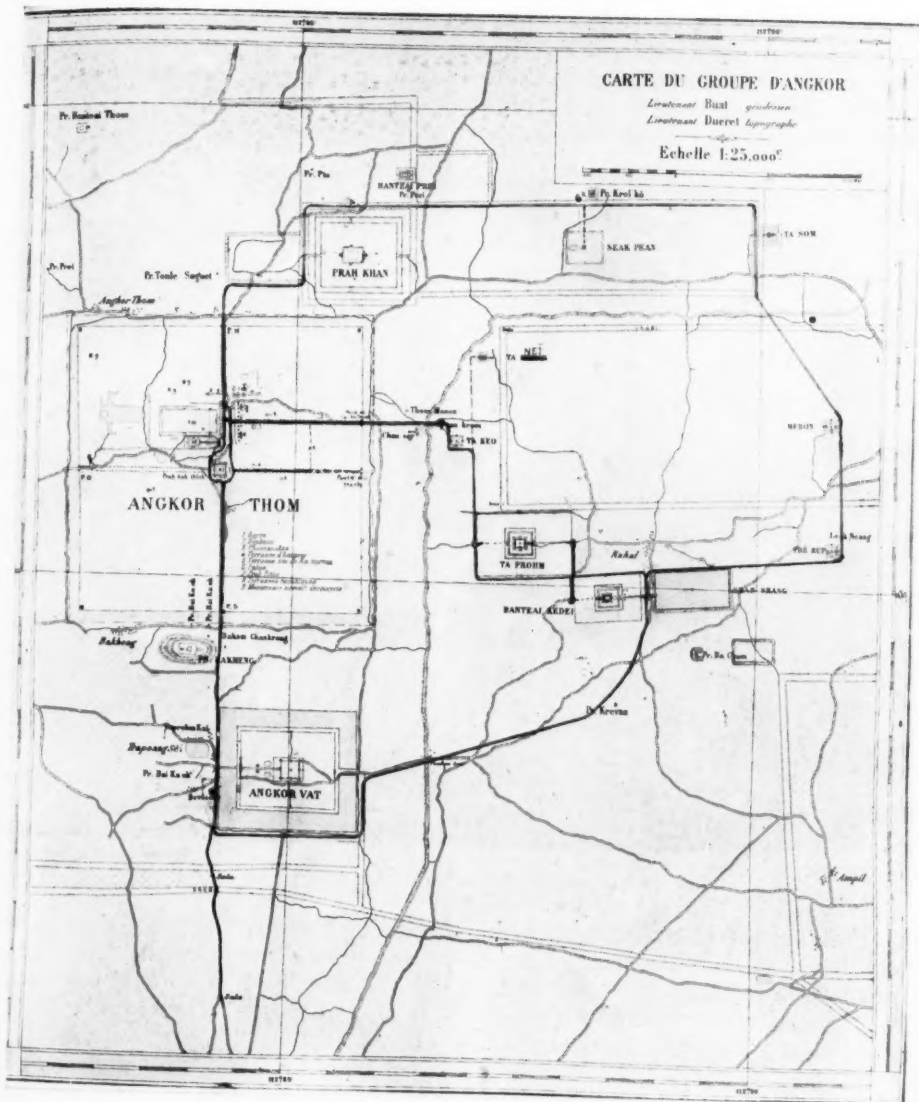
ent day was yet unformed. America was not, either North or South, nor Australia; and except for Egypt and some coastal strips Africa was little known. China was enjoying a golden age of literature under the illustrious T'angs, but Japanese history had only just begun. Germany, France—they were indistinguishable; and England—

down the Channel and up the Thames the Danes were sweeping. It was in these distant days of the ninth century



Courtesy of W. Robert Moore.

TOWER ON NORTHWEST CORNER OF ANGKOR VAT.



MAP SHOWING LOCATIONS.

ART AND ARCHAEOLOGY

that Yacovarman, king of Cambodia, founded Angkor-Thom ("Grand City") the city "impregnable, terrifying".

And who were these people, and what their origin? That is a riddle, which as yet wants an answer. Legend tells one tale, the facts of history another. According to the first, told

Nagas, a race of seven-headed snakes, with which he had weird adventures in a dark and slippery cavern. Fortunately through the use of the magic name of Siva he won their goodwill, and was invited to remain. Years passed, and in due time Kambu married the daughter of the Naga king,



OUTER GALLERY OF ANGKOR VAT. SOUTHWEST SIDE.

Courtesy of W. Robert Moore.

with that fantastic extravagance in which the East delights, years before recorded time a young king, by name Kambu, in grief over the death of his queen, left his home in North India. She had been the gift of the god Siva to him. Disconsolate, he sought a land in which to die. A long pilgrimage led him through forest, swamp and stream and over mountains into a fertile valley already, however, possessed by the

becoming thereby the progenitor of his people, the Khmers, while from himself the land took the name by which it is known today "Kambodia".

If we turn to history we find ourselves on somewhat surer ground. It is to India we must look for beginnings, for indications are not wanting that the ancient race was a fusion of Aryan invaders with the early Indo-Chinese inhabitants of the land. Certainly

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THE BAYON FROM THE SOUTH SIDE SHOWING ITS JUNGLE SETTING.

during the early Christian centuries until the Khmers attained nationhood, which they did in the fifth, the influence of Indian literature and religion was very marked. That there are no extant monuments of that early contact is doubtless due to the fact that the building material of the age was perishable wood instead of enduring stone. And thereafter for five hundred years the Hinduizing process continued until checked by its rival Buddhism.

It was toward the close of the ninth century that an energetic, imaginative ruler, Yacovarman ascended the throne. He was a man of dreams, with "an empire in his purpose, an era in his brain". Ambitious as the Hebrews of ancient days, his word went forth, "Let us build us a city . . . and let us make us a name"—and on a grand imperial plan it rose with wide straight streets, massive gates, towering temple, giant wall and circumscribing moat. In the heart of the metropolis a great open square was set and around it rose palaces upon expansive terraces. Abbeys were founded, art encouraged and

the land enlivened with the activities of industry and agriculture.

By the twelfth century the state had reached its zenith, only to begin forthwith to decline with the gradual emancipation of a subject people, the Thais, from the yoke of Khmer bondage. Another hundred years and history records the final abandonment of the capital by the Khmer kings of the XVth century.

But wherever we look for the ancestral home of the Khmers, whether to the great peninsula of India or, as some do, to the archipelago to the south, it was India which was the fountain for their inspiration in religion, architecture and art, notwithstanding here and there suggestions of independent genius. Two buildings in particular have memorialized these aspects of their life for us: the Bayon, and Angkor Vat.

The Bayon is the temple which stands in the center of the city where the great highways from north to south and from east to west crossed. A rectangular wall one hundred and sixty yards by two hundred and twenty-four form its first precincts. Within are



ANOTHER VIEW OF ANGKOR VAT.



LOOKING ACROSS THE WATER AT ANGKOR VAT.

ART AND ARCHAEOLOGY



A RECTANGULAR WALL ONE HUNDRED AND SIXTY YARDS BY TWO HUNDRED AND TWENTY-FOUR, PROTECTED THE BAYON WITHIN, WITH ITS TERRACES, PONDS AND CLOISTERS, AND ITS HOLY OF HOLIES UNDER A LOFTY CENTRAL DOME.

terraces, ponds and parks, and a raised second enclosure with cloisters. Steps lead to a third enclosure, where to a height of one hundred and fifty feet rises the holy of holies under a central dome. Roughly it is a pyramid terraced and towered raised upon a cross, each tower of which (in varying dimensions—there are more than fifty) is carved with four huge faces of a god. Whether it is the calm countenance of the Buddha or the enigmatic features of Brahma is still undetermined. And whether the sanctuary was built as a temple to Siva and later dedicated to Buddhism or vice versa is a point of dispute. The probability is that originally it was Hindu. Uncertainty, how-

ever, does not detract from the marvel of it; it rather stimulates one's interest and enhances its romance.

But if, as one said, the Bayon was "created by a blending of India and



DETAIL CARVING ON SOUTHERN WALL BAYON (ANGKOR THOM), SHOWING IN THE CENTER A COCK-FIGHTING SCENE.

ART AND ARCHAEOLOGY



ARMIES IN SERRIED RANKS—ELEPHANTS, CHARIOTS, HORSEMEN, FOOT SOLDIERS—MARCH TO BATTLE WITH KINGS AT THEIR HEAD.

China, purified and ennobled by artists whom one might call 'the Athenians of the Far East' ", and is "the finest expression of human genius to be found in Asia", it is to the delicately executed

and incredibly clear carvings on the walls of the temple precincts—"the nation's Canterbury Tales"—that memory turns most appreciatively. Here bas-reliefs which run in tiers cover every conceivable phase of the nation's life. Placed end to end they would extend for miles. The walls are literally draped in an embroidery of the rarest sculpture wherein scenes from temple and market, forest and battlefield, humble home and royal court are revealed in indiscriminate realism. Armies in serried ranks—elephants, chariots, horsemen, foot soldiers—march to battle with kings at their head. The emperor is jewelled and has a giant's cap; his loyal Khmers have close-cropped hair. And one sees the charge, and the struggle and its consequences; the flight of arrows, the



THE BAYON STANDS IN THE CENTRE OF THE CITY WHERE THE GREAT HIGHWAYS FROM NORTH TO SOUTH, AND FROM EAST TO WEST WERE WONT TO CROSS.

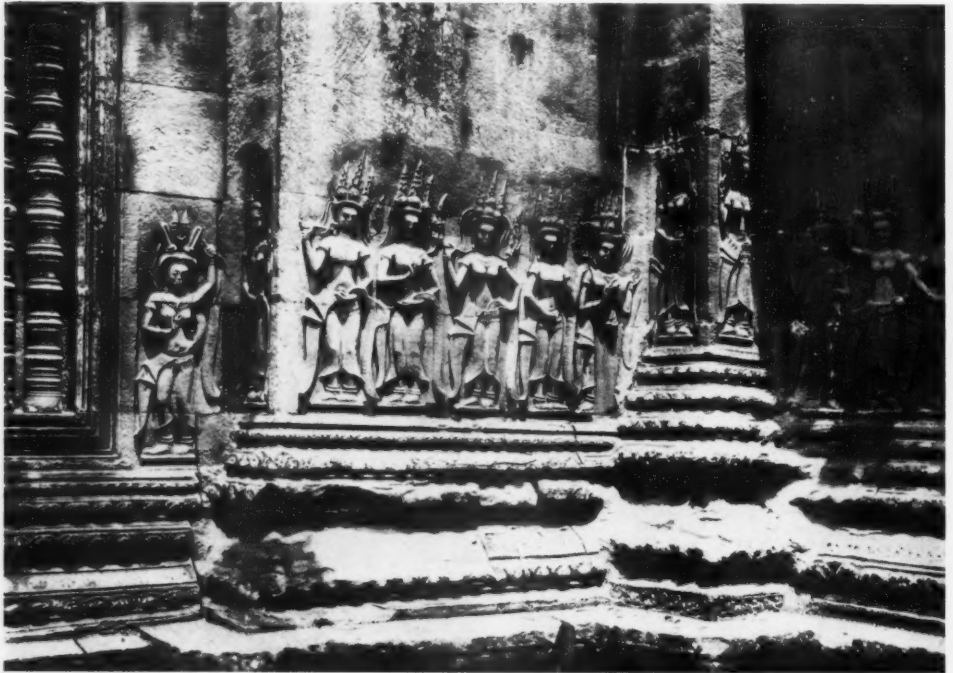
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plunging horses, the broken spear, the glancing blow, the fallen, and the elephants trumpeting and trampling on the foe.

Though the main theme is conquest, the activities of the professional classes and the commoner are presented in such scope as to permit a reconstruction of their daily life with as much

straining an urchin from snatching cakes from a table-tray.

Or the scene is laid in a forest. Woodsmen are felling timber. A priest is present, ugly and shabbily dressed; he is frightened by a panther and is scrambling up a tree, unlike the indifferent woodsmen who deride his fears. Pious pilgrims trudge to the shrine



INNER WALL OF SECOND GALLERY, ANGKOR VAT.

fidelity as we can Roman life from the ruins of Pompeii. We see for example the market-place, with sellers and buyers and the bargain being driven; cooks and scullions among pots and pans. Here is one frying maize, and here another drops a pig in boiling water. Groups of coolies eat greedily. Girls are playing with children and women are caressing their babies; one is re-

while a hypocritic hermit spies on bathing maidens—the priestly class is consistently mocked.

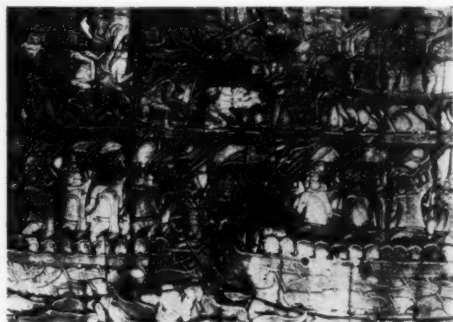
Now in town, now in country the skill of the sculptor finds some whimsical theme. Gamblers are at their ancient pastime of cockfighting, while peacocks picket the walls and squirrels scamper the trees. Fishermen are dragging a net, and a crocodile snaps a man.

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ENIGMATIC FACES UPON A TOWER OF THE BAYON.

A woman is indecorously scratching her husband's head, and the mimicking monkeys are at their immemorial simian task of searching their mates for fleas. A water-buffalo, a cow, with



Courtesy of W. Robert Moore.

BAS-RELIEF ON SOUTH SIDE OF BAYON.



Courtesy of W. Robert Moore.

WESTERN APPROACH TO CENTRAL TOWER.

lifted hind-leg rubs her ear, while her small and eager calf makes good the advantage to slake his thirst. "The Bayon is the whole Cambodian nation turned to stone; from the summit of the central tower to the level of the ground,



SOUTH GATE OF CITY WALL AT ANGKOR THOM.

ART AND ARCHAEOLOGY



Courtesy of W. Robert Moore.

OVERLOOKING SECOND COURTYARD OF ANGKOR VAT.

all the qualities and vices, all the greatness and baseness which distinguished that race are disclosed. Later they might have erected more magnificent buildings, but never they nor any other nation have condensed once again in a single monument the souls and the manners of an age."

But Angkor Vat!

[64]

Imagine a moat two hundred and twenty yards wide and decently deep, bridged by a massive stone walk which spreads like a boulevard and leads to a great stone edifice, at first thought a temple, but soon discovered to be only a gate within the two-and-half-mile rectangular temple wall. Through it the causeway passes in undiminished majesty elevated more than a man's height above the ground and for nearly a third of a mile, fringed also with the remains of colossal stone polycephalous Nagas. It is the approach to the Grand Temple, Angkor Vat, the latest and greatest of the great Khmer monuments. It is less than a mile outside the city walls of Angkor Thom.



ELEPHANTS TERRACE (OR TERRACE OF HONOR).

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The temple itself is a series of receding stories, three in all. In style it is reminiscent of the Bayon. In reality these stories are galleries; the lowest has an exterior verandah and its galleries measure half a mile. They are connected by covered approaches, and the second encloses four pools. A significant architectural feature is that each successive story, accessible only by a flight of steep stone steps, is double the height of the previous one—very remarkable when we recall that India's style is to group shrines in diminishing height toward the center. The central pile (galleries around an interior verandah enclosing courts grouped about an enormous dome), rises in steep pyramidal fashion two hundred and fifteen feet. And what a wealth of artistry the temple exhibits! Column and cornice, ceiling, lintel, arch and wall are embellished beyond belief. Sometimes the ornamentation is geometrical in character, volutes and curves, circles within squares, and over-lapping circles; sometimes it is formed of festoons with over-hanging grapes and pendant fruits, and everywhere dancing girls and smiling goddesses toying with lotus buds. Unlike, and yet not unlike, the walls of the Bayon here too are depicted not the achievements of Angkor's kings and armies, or her people's trivial round of common tasks, so much as the religious epics of the day, the homeries of the gods and giants of the Mahabharata and Ramayana. There is no question but that the temple was erected as a shrine to the great Hindu god, Vishnu.

But what an architectural achievement it is! Its erection must have involved incredible labor. The monoliths, some weighing six tons, were brought, it is believed, from quarries



Courtesy of W. Robert Moore.

NORTHWEST CORNER OF BAYON (ANGKOR THOM)

twenty miles away. And what technical knowledge its consummation implies! Though we know the eleventh century king whose authority brought the temple into being, unfortunately we will probably never learn the name of the master-architect of this Parthenon.

And half a century ago this cathedral city of the Cambodian jungle was hardly known to man. It is true that as far back as the early seventeenth century, a Dominican priest wrote of a party of natives who, pursuing a rhinoceros, chanced on a marvellous dead city in the forest, but it was not until two and a half centuries later that the first real explorer entered Angkor. It had then stood for five centuries in

(Concluded on page 99.)

INK ON WOOD AND STONE

A Note on the Modern Revival of the Wood-Cut and Lithograph

By MORTON DAUWEN ZABEL

THE contemporary revival of the wood-cut and lithograph has probably done as much to stimulate popular understanding of modern art and to revise drastically the technical deficiencies of artists as any other activity. To the painters has fallen the chief glory in creative achievement during the last hundred years. To the etchers has been accorded an astonishing popularity, which has been as injurious to their integrity as it has been profitable to their pockets. But crimes have been committed by both painter and etcher which may not be imputed to the wood-engraver or lithographer. The latter, who for years were assigned to journalistic hack-work, did not generally produce work of sufficient charm to run the risk of becoming corrupted by dealers in the name of art. Their mediums discourage the facile slickness whereby a painter manufactures his imitations or the etcher throws off in disgusting profusion his series of European cathedrals and English villages. Consequently there may be found among modern wood-cutters and lithographers fewer criminals than among most aesthetic brotherhoods. Because of their honesty, workers in these genres have advanced to positions of high honor among the artists of our period. Within the last two decades, their technical and creative advancement has been so considerable as to make of their achievement a leading chapter in the chronicle of contemporary art.

Among the feverish rivalries and enterprises in nineteenth century art,

the graphic artist found an insecure footing. Clive Bell, when he alluded to "the Victorian paradox of great artists and brilliant but tiny groups isolated in a wilderness from which painting had been banished", might have added that the lithographer was almost completely enslaved and the wood-cutter systematically discouraged by the commercial drudgery to which he was reduced as a facsimile workman for magazines and newspapers. The contributions of Delacroix, Redon, and Toulouse-Lautrec in France, of Blake, Calvert, and Bewick in England, and of such American pioneers as Elbridge Kingsley, Frederick Juengling, William Closson and Timothy Cole—admirable as they were for originality and courage—did not wholly succeed in reanimating the historical canons of these forms or in establishing them in favor among artists and public. Wood-engraving had its days of glory in the late fifteenth and sixteenth centuries, but it was not until Bernard Milnet came with his *criblé* technique, and Bewick with his white-line method, that modern artists began to recognize the vitality of the form. But these innovations had hardly been perfected when commercialism laid its dead hand on the xylographer, and even brilliant technicians like Auguste Lepère and Timothy Cole failed to throw off the bondage of the reproducer, the journalistic *form-schneider*, to which the nineteenth century had committed them. Lithographers, whose medium had been discovered only recently, endured a similar ignominy. Where Daumier, Gavarni,

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and Toulouse-Lautrec gained the heights, countless other novices fell victims to the debased motives and uses of the trade. The wood-cut again became respectable only toward the end of the century, chiefly through the industry of Lepère in France, Adolphe de Karolis in Italy, a scholarly group of historians in Germany, and the English decorators who, led by William Morris, soon became an impressive company which included Pissarro, Shannon and Rickets, T. Sturge Moore, and Gordon Craig. The lithograph had to wait even longer for rehabilitation. France led the procession with a few distinguished masters. England brought forth Pryse, Rothenstein, and the younger hopes of the Slade School. But America had to wait until the third decade of the twentieth century, after the trail-blazing of Pennell, Davies, and Bellows, for her school of lithography to appear. By every sign, however, both wood-engravers and lithographers are at present bent on making amends for past deficiencies by outwitting in invention and by out-ranking in popular favor their brothers in the arts.

The wood-cut particularly promises to outbid the long-favored etching. Almost every country has its active school whose characteristics have become strongly defined. For technical refinement and thematic charm, no group of wood-engravers surpasses the English. During the last decade the prints of Clare Leighton, Gwendolyn Raverat, Eric Ravilious, Hester Sainsbury, and E. Fitch Daglish have developed an individuality which, escaping the narrative and illustrational restrictions whereby the English artist seems doomed forever to work, has gone far beyond the achievements of their storytelling ancestors of the Sixties and

Seventies. Except for a narrow circle of London painters (on the one hand the group which includes Roger Fry, Vanessa Bell, Paul Nash, and Duncan Grant; on the other the Proctors, the Knights, Stanley Spencer, and Mark Gertler), these wood-engravers have done more to free English art from academic conventions than any other agents. They still adhere closely to anecdotal material, but technically they show unfailing spirit and variety. John and Paul Nash, Blair Stanton-Hughes, Christopher Millett, and Douglas Bliss base their modern patterns on sound historical forms. Eric Gill's genius has found brilliant expression in the wood-block, whose nature as a medium he knows as truly as stone and basalt. Stephen Gooden and McKnight Kauffer have led the way in book-decoration. D. M. Fairley and William Morgan have set a new value on the old-fashioned ideals of landscape and incident. In France the printed book has been an outstanding encouragement to the xylographer, and the exquisite satire of *Laboureur*, the graceful panels of *Le Meilleur* and *Gabrielle Faure*, and the solid designs of Hermann Paul and F. L. Schmied may be found in volumes issued by various fine presses. German wood-engraving preserves the traditions of the past in the blocks of Weisz, Unold, and other artists in whom the memory of Dürer and Altdorfer holds strong. Austria's contribution also keeps to commemorative and scenic motives, while Czecho-Slovakia and Poland still supply their engravers with themes closely associated with folk-lore and provincial decoration. In America wood-engraving has grown far away from the methods of Timothy Cole, Ernst Heinemann, and their fellows. The geometric blacks of Louis Luzo-

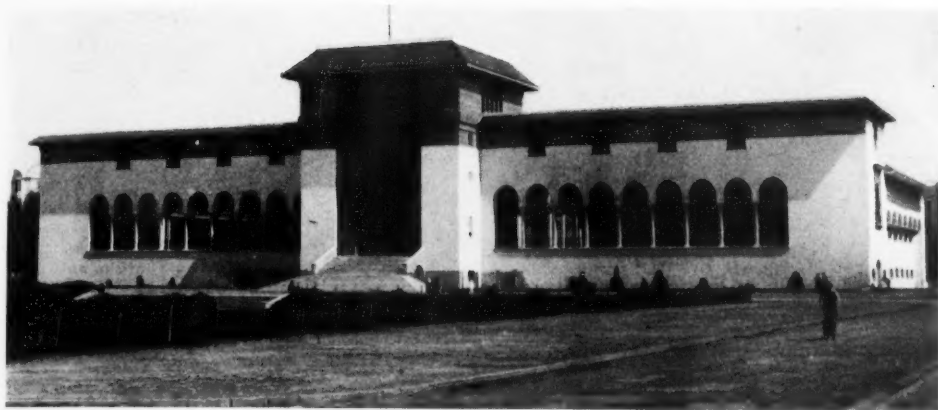
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wick and Wharton Esherick, the clean lines and patterns of Rockwell Kent, and the patient meditative beauty of the landscapes of J. J. Lankes and Thomas Nason reveal the diversity of its motives. The wood-cuts of Kent alone would place him among the most influential designers now working in the United States, while Nason's expert incisions on the block and his mastery of a serene descriptive style rank him as one of America's foremost contemporary artists. Undoubtedly the modern renaissance in book-production has been a strong force in the wood-cut revival. Many English engravers have adhered to tradition by producing distinguished illustrations: Clare Leighton for novels of Hardy and Thornton Wilder, Bold and Alex Buckels for books of Walter de la Mare, Daglish for Thoreau's *Walden*, John Nash for his brilliant *tour de force*, *Poisonous Plants*, and Eric Gill for the Golden Cockerell Press's *Chaucer*. The Random House, Centaur, and Grabhorn presses in America have enlisted the aid of many wood-cutters, and in France Maillol's cuts for the *Eclogues* of Virgil show the high standard generally maintained. But the wood-cut has achieved its supreme excellence in book form in Franz Masereel's shrewd realism, first of all in *La Ville*, but likewise in *Les Pâques à New York*, *L'Idée*, and other works composed, with lavish industry, entirely of plates. Recently an American firm has ventured to publish Lynd Ward's *God's Man*, a novel in wood-cuts, which has created enough interest to point out unsuspected possibilities in modern illustration.

In lithography England fares somewhat worse than in wood-engraving, and France relies chiefly on the contributions of a few distinguished painters to maintain the reputation it won

through Daumier, Redon, and Toulouse-Lautrec. On the other hand, America, within a space of four or five years, has developed a remarkable school which, in the enthusiasm of its adherents and in their loyalty to distinctly American themes, promises to outrival any activity which Europe has to show. English lithographers like Pryse and Blampied have long displayed ingenuity in their treatment of stone though they have never advanced far beyond the favorite genre subjects of the Victorians; but work of far greater originality may be found in the prints of Laura Knight, who is obviously skilful in any medium; of Nevinson, whose angular style finds brilliant expression on stone; and of John Copley, who has few equals in his mastery of tone values and in the ease whereby he builds up his difficult compositions. French lithography depends chiefly on such work as that of Matisse, but Marie Laurencin, Laboureur, and Bonfils show unfailing wit in their color designs and illustrations, while Fugita has introduced into French art (as Kuniyoshi into American) the formal and decorative beauty which is traditional in the Oriental print. In Germany two standards prevail: the satirical, as in Grossman or Emil Orlik, or the sentimental narrative, whereof Schiessler has been acknowledged master for years. American lithographers, however, show every sign of surpassing achievements abroad. No finer compositions in formal design may be found than in Kuniyoshi's series; symbolical and allegorical concepts pre-occupy Kent and his imitators; and Charles Sheeler, Luzowick, and Davenport Griffen have gone beyond Pennell in recording the pageantry of American architecture and industrial civilization

(Continued on page 85.)



PALACE OF JUSTICE AT CASABLANCA.

NORTHWEST AFRICA'S RIVIERA AND ITS DUAL CHARACTER

By LEONORA RAINES

*Photographs reproduced by courtesy of Messrs. Samissoff, Brull and Flandrin (Photographers).
Messrs. Boyer and Balois; Prost and Marrast; Cadet and Brion (Architects).*

The author of this article, herself a resident part of each year of Morocco, writes in explanation of what follows:

"The revival of native forms in art has been termed a symbol of the liberal movement against the old order of building and decorating in Northwest Africa. Both in Algiers and Tunis, buildings are European and show effects quite at variance with the natives and their civilization. In a very agreeable way, the so-called new architecture of Morocco is only partly of the Moorish.

"This Atlantic-Mediterranean corner of the African continent is now styled the New Riviera. Its winter climate is far better than that of the European Riviera, and the white light of the sun and nearness of one town to another make it something of a playground and rendezvous of sport. All has been developed since 1922, and the phenomenal growth of both communities may be compared to that of a mining camp in boom times."

WHEN the Protectorate of Morocco was established in 1912, General Lyautey, the French military governor, experienced in Algerian colonizing and foreseeing the influx of foreigners into West Africa, advised that newcomers establish themselves in a part of town distant from that occupied by the natives.

The idea was advocated for many reasons, the principal one to preserve the Moor in his original setting, to leave him separate and unmolested in a mode of living that dates back to the time of

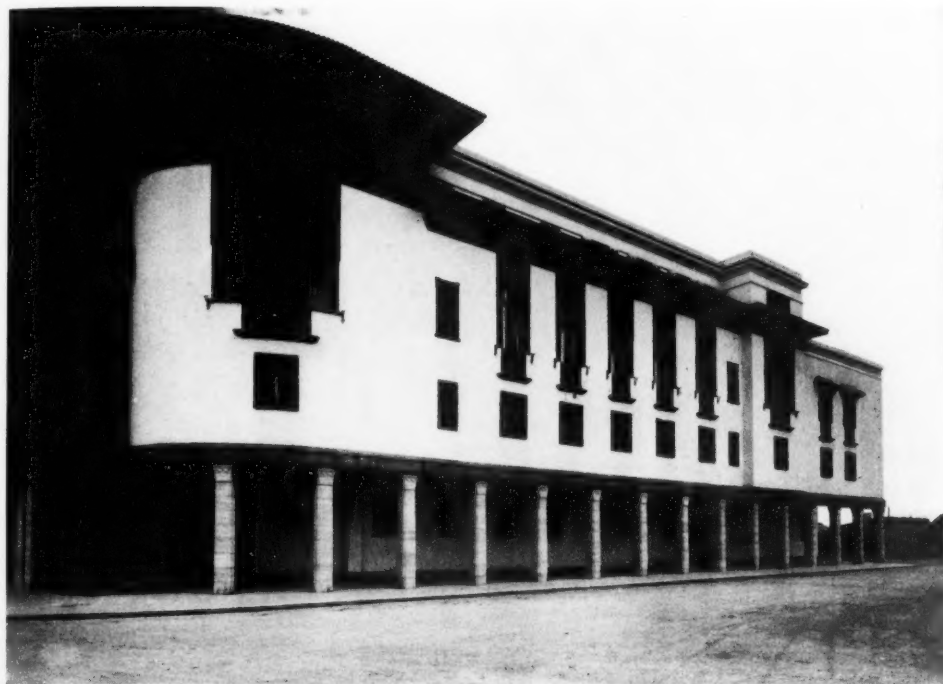
the Prophet. It would have been inadvisable for foreigners to live too near unsewered, unhygienic settlements of natives, to be disturbed during the night during Ramadan (the Moslem Lent), and always at daybreak to be roused by loud calls to prayer.

Ten years ago there were but a handful of colonists installed in Casablanca which, with Rabat, leads all other towns in Morocco in growth and development. The growth in Casablanca has been phenomenal, the inhabitants now numbering 135,000, an increase of



(UPPER) VILLA OF PASHA GLAOUI AT CASABLANCA.
 (CENTER) PALACE OF GRAND VIZIER, EL MOKRI, AT CASABLANCA.
 (LOWER) VILLA AT CASABLANCA.

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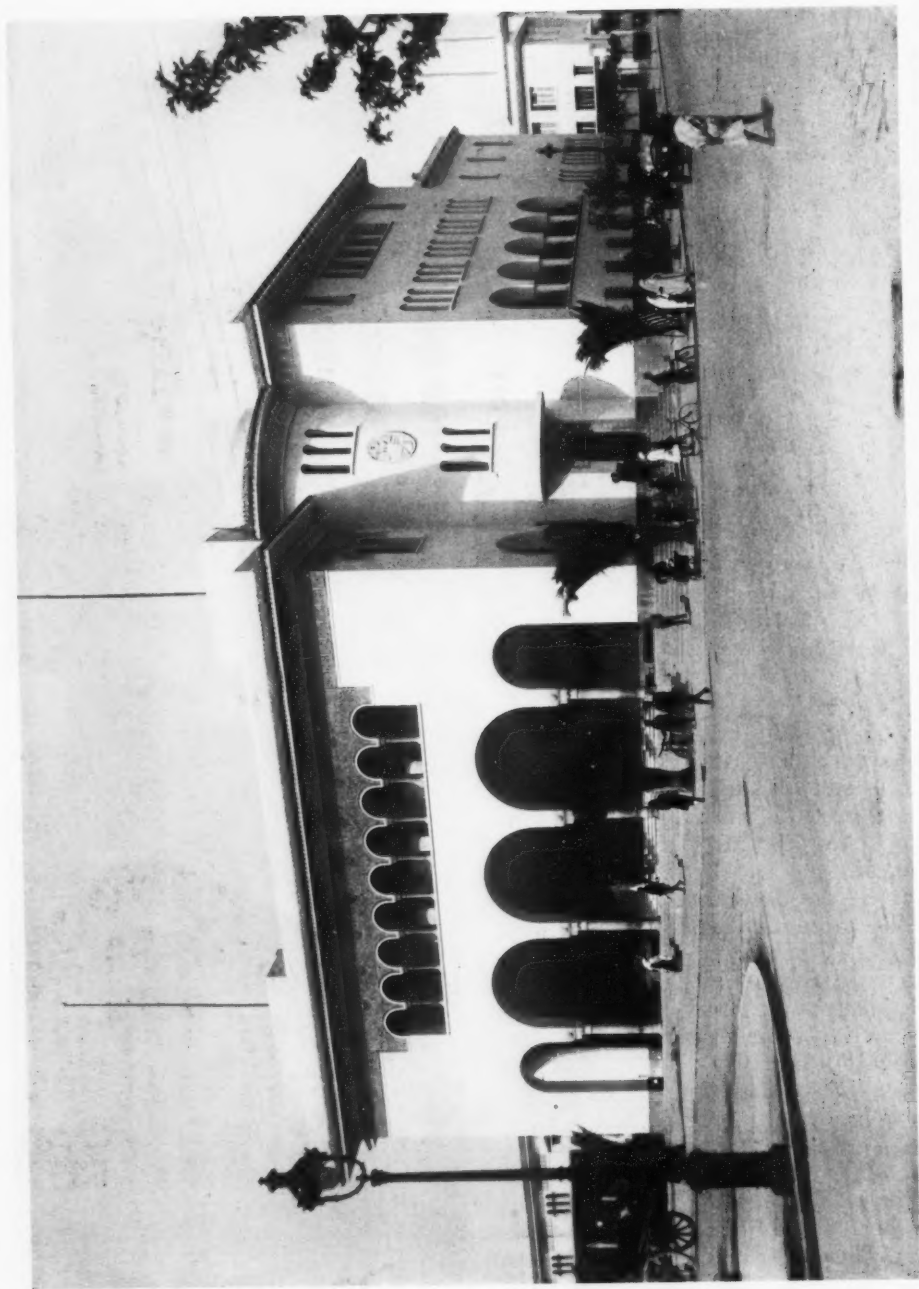
SIDE OF THE BANK BUILDING AT R'BAT.

20,000 during the past year. Building permits run to such a figure that no contractor will bind himself to time when signing to put up a structure.

Hearing of the growing need for labor, Moors have been tramping in steadily from all parts of Northwest Africa. There was no living room for them in Casablanca. Those who could, put up in rough tents or in miserable huts made of tin cans flattened and nailed together, the best of these nothing more than a shelter. Colonists were moving out of shacks in the outskirts into better accommodations, and the shacks were offered the Moors, but they shook their heads. It would have been a big jump for the descendant of Berber, Arab or Persian, after having lived in their tiny *dshors* for



APARTMENTS AT CASABLANCA.



POST OFFICE AT CASABLANCA.

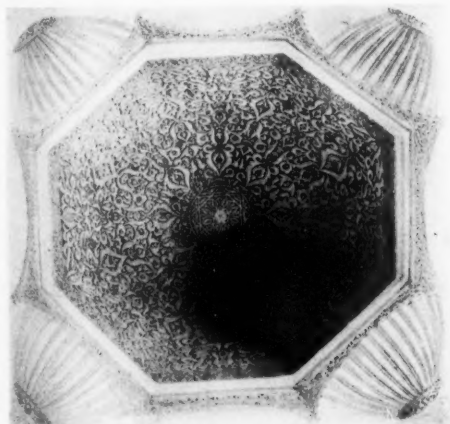
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NEWSPAPER OFFICE AT R'BAT.

centuries, to step into modern houses no matter how simple.

Something had to be done, and done promptly. After meetings of authori-

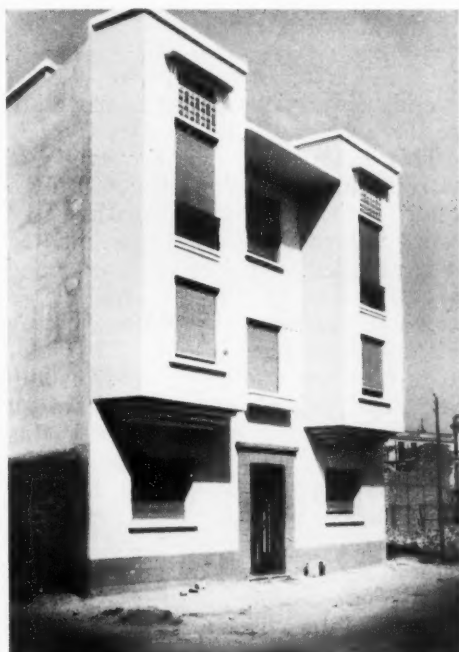


CUPOLA IN A BATH (HAMMAM) IN THE VILLAGE.



LATTICED STREET IN VILLAGE.

ties and those who had largely invested in land, building a village that would duplicate what the Moor was accustomed to, was decided upon. This has proven an immediate success, and demand for lodgings has been growing



AN APARTMENT HOUSE.

ART AND ARCHAEOLOGY



SCULPTURED DOOR COPIED FROM ONE AT TAROUDANT.

steadily since plans began to materialize three years ago.

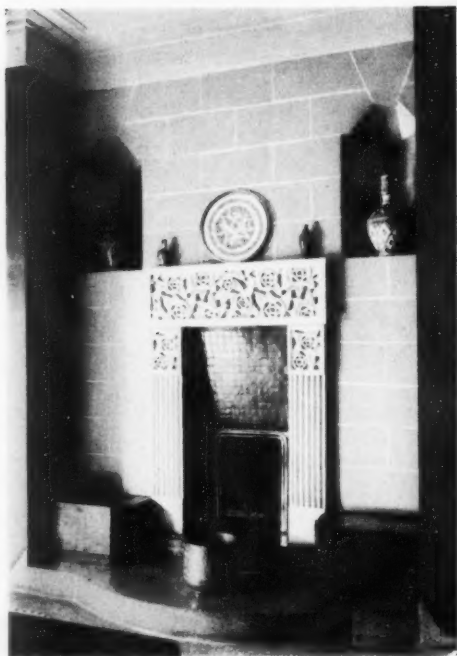
This town, in which thousands of natives live, reproduces old ones to the letter with the difference that the young village is fresh and new, untried and unsoiled. Laborers earn good wages, and as quickly as a building is terminated, a family moves in. Every oriental requirement is met. The women do not have to leave their own precinct, and this pleases the Moor with his stay-at-home, live-in ideas for his woman kind.

The village is as though brought from another world, and natives, proud of its prettiness and conveniences, "stand stiff in their own door," surrounded by mosque, bath, *suk*, stable, etc. The European not far away, in homes the last word in creation, "stands stiff" in his. So far as outline and al-

lure are concerned, the two colonies might be oceans and ages apart.

The only feature of an old town not repeated in the Moorish village is the high wall. This is eliminated from the fact that as there are no more tribal wars or revolutions, and the place is well policed, there is no need to live barricaded to outwit enemies. Also it is a ruling that every other street be relatively wide.

The new village has been built almost entirely by natives. Only the foremen are foreigners. Decorating and plastering, crafts in which Moors are past masters, are practiced by those who moved here from Tetuan and Fez. These experts know what they want, and contractors arriving at a certain period of construction, turn over doors, roofs and windows to them.



CHIMNEY IN A VILLA AT CASABLANCA.

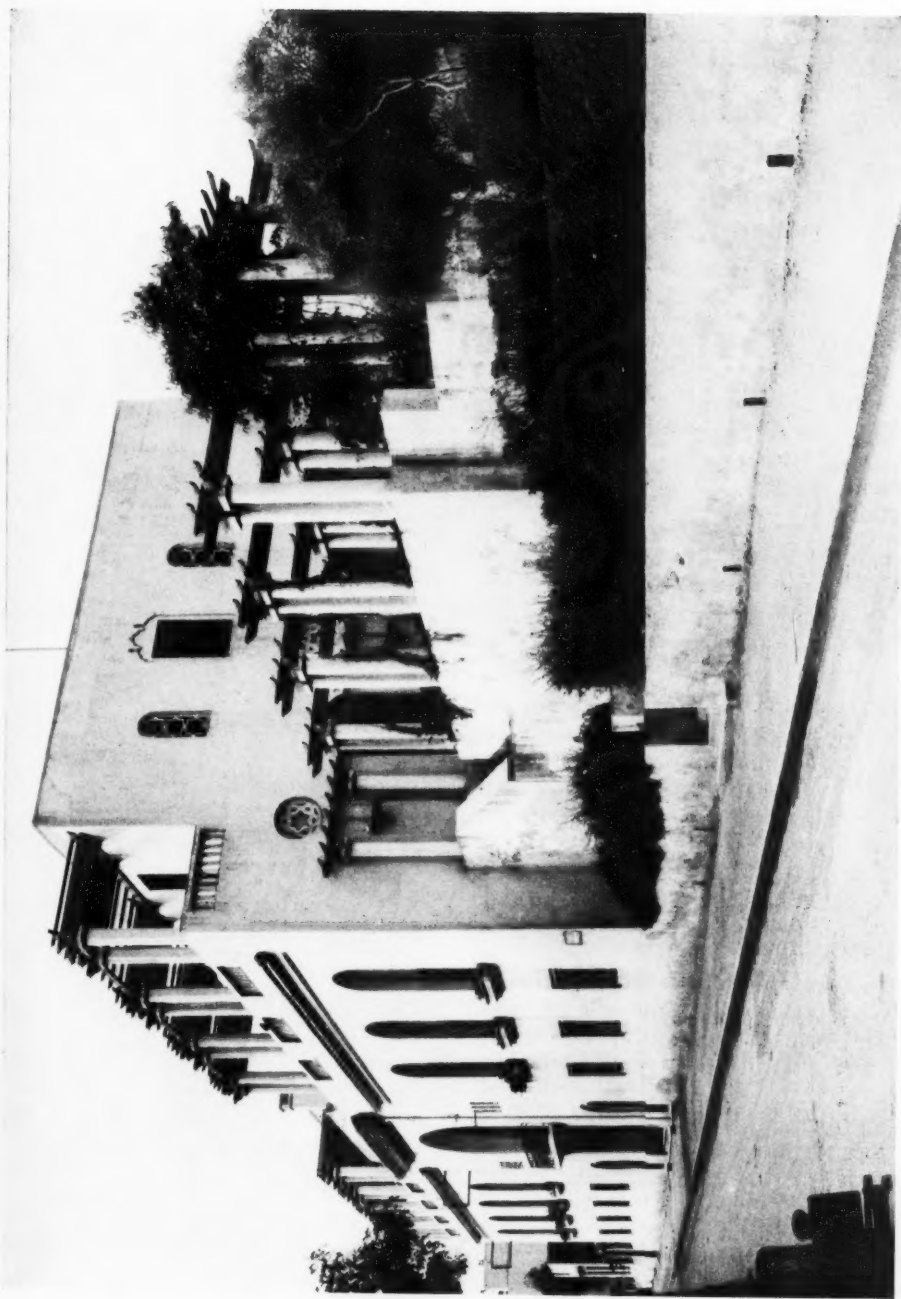
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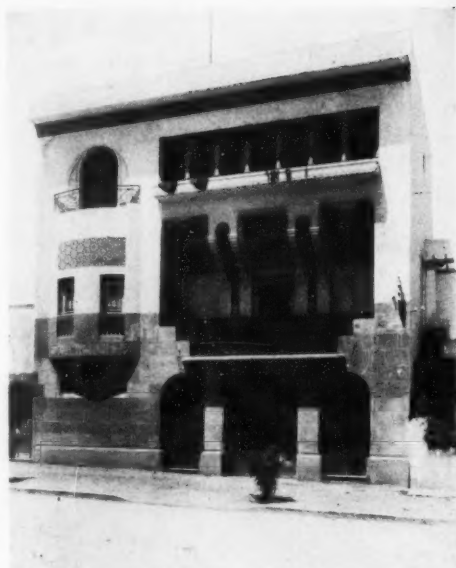
MILITARY CLUB AT CASABLANCA.



CLUBHOUSE AT R'BAT.

Most refined and symmetrical are the design and finish of even the smallest and most unpretentious hut. Through the ages orientals have shown special talent for carving and working out designs as they go along. With them no pattern seems studied or prepared, yet something refined and graceful is sure to issue from their tools.

Roofs and arched doors recall the mosque of Cordova, the latter probably built by ancestors of today's carvers. In the best houses, cedar doors are used and a wealth of ingenuity goes on each. In the old days it was arrar, but cedar grows abundantly in the forests of Asrou and may be had with comparative ease. Arrar is occasionally used in Casablanca proper, but it is difficult to get, as railway lines are far from the one district in which it is found, the woods of Haha and Shiadhma.



A PRIVATE RESIDENCE AT CASABLANCA.

ART AND ARCHAEOLOGY

Sandstone, universally employed in building, comes from quarries near the coast. Glazed tiles made on the terracotta principle, are used to decorate both the insides and outsides of most structures. For centuries the tile has been an industry peculiar to Morocco; the best is made at Tetuan. As for its color, since the Moor has deep feeling

people a horror of passersby peering into their homes, but their women must also be shielded from the gaze of man, and high windows also prevent the women looking forth. If a mosque be so situated that the muezzin mounting the minaret to call that "God is great and Mohammed is his prophet", and that "Prayer is better than sleep",



MILITARY OFFICER'S CLUB AT CASABLANCA.

and instinct for that, the tint is left with him. Ceilings are generally of sculptured plaster, but in the best houses it is finished with wood rafters, these painted fancifully in flowers and designs.

An ingrained conceit of Mohammedans is that windows be high up, so far from the floor that only a ladder can reach them. Not only have these

can see into court or window, he is chosen from the blind. Or if the man possess an awakening voice and be willing, he is blinded for the job.

There are no chimneys in the old-new village. Cooking is done on charcoal stoves, on wood in the court, or in the field. In new huts in Spanish Morocco, ovens are built to every few houses. If there be stairs, they are steep and

ART AND ARCHAEOLOGY



MOSQUE AND SOUKS REPRODUCTIONS OF OLD MOORISH BUILDINGS.

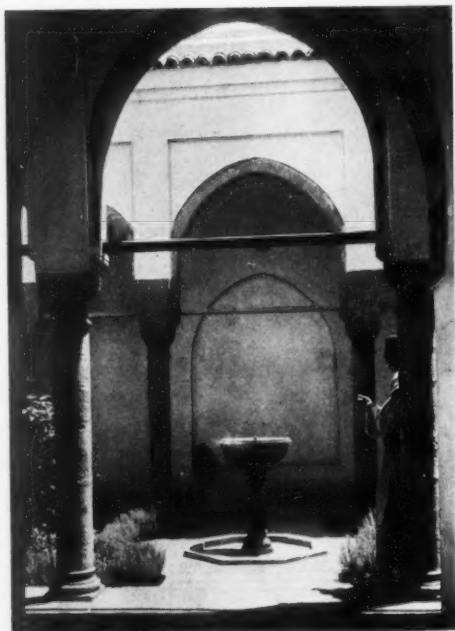
abrupt-turning, to lead to a flat roof which is used for drying clothes, for storage, or as another room. Architects had to follow old usages, for no other model would tempt the native. The Moor hugs his rags and all that belongs to the past, and it is safe to say that at least until the passing of present generations, he will be found in low-arched settlements like those lived in in the seventh century.

Houses for well-to-do natives are built with a patio or open court in which plays a fountain, with flowers and vines all about. Entrances to such homes are traverse; that is, with walls so interposed as to deprive a person standing at the door of any view whatsoever of the interior.

In all Moorish towns, after the mosque in import, comes the bath or

hammam, and this has received due attention from the present builders. The whole establishment, steam closets, waiting- and lounging-rooms, furnace, holes for fuel and all, had to copy those erected a thousand years ago.

When occupied with the most casual tasks, the Moors still feel they must stay close together, holding to the experience of other days when onslaughts from hostile tribes might arrive any moment, and safety lay only in close confederation. Shops or *suks* are grouped together built like pigeon-holes many in a row, following the same pattern, none wider than five feet nor deeper than six, none higher all told than seven feet. The sides of these holes have shelves, and it is astonishing how much dealers pile into them. The rear of the *suk* is used to suspend objects on—rugs, clothes, household



PATIO AND FOUNTAIN. A REPRODUCTION OF ONE AT FEZ.

ART AND ARCHAEOLOGY



A MECNEZ GATEWAY IN THE NEW-OLD TOWN.

goods. The dealer, like a Burmese god, sits cross-legged on the raised floor surrounded by wares he can reach without moving his body. If the merchant be a grocer, cans in front of him are filled with beans or dates or eggs, and if a dry-goods man, his stock is folded on the sill and hung on walls.

The thin street is latticed over. Vines are trailed across, or old rugs or rags thrown there—anything to cut the sirocco in summer, and act as jetty in winter from the biting winds of Atlas or Atlantic. Another necessity of the days of Mohammed, when there were no conveyances or roads, is the *fondak*. These open courts provided with stalls and feed are mostly used by farmers coming to market, or for travelers spending the day in town, so their camels or donkeys may be lodged in safety.

Absorbing they are and curious, these two colonies at Casablanca, within a stone's throw of each other, the one archaic in conception, the other up-to-the-minute; the one even in new material, old and dying, the other full of youth and bloom. One (the Moorish) is dead white; the other cream, with delicate touches of brown, green, terracotta discreetly introduced. One is the achievement of vigorous blood, the other the expression of die-hard senility. With the exception of marble used in European Casablanca, materials are identical in both towns, but with different effect. For the frames of buildings iron tubing is generally employed throughout. Marble white and grey is employed on pillars, slabs of walls, at the sides of staircases. In one hotel dining-room, the walls are of



FOUNTAIN COPIED FROM ONE IN MARRAKSH.

ART AND ARCHAEOLOGY



BUSINESS HOUSE AT CASABLANCA.

black marble with two-inch stripes of dull brass between the slabs.

If more mature colonists had flocked to Morocco after the establishment of the Protectorate, when towns were being conceived and dreamed of, things would have shown less unfolding, and inspiration have come from present architecture in South Europe, whence most of the foreigners have come.

It is young men and women who are making over Morocco, and their enthusiasm and experimentation are evident everywhere. As for styles of houses, as a whole they recall Bavarian Municipal Art as it started out twenty years ago. But really architecture here is almost individual.

Houses built but a few years ago in Casablanca and Rabat, which are the

theatre of what is best pictorially in West Africa, now appear peaked and angular compared with the more spread-out, square features at present sought.

Young architects—Spanish, French, Italian—putting all European tradition behind them, have been inspired by what is best in Arabic art, and have erected buildings that are first of all adaptable to present needs, then have made them distinguished, full of character and refinement. They have shown how cleverly such features as Saadian tomb-columns, saints' graves, minarets, horseshoe arches, delicate tracing, etc., may be made significant and harmonious parts of buildings put up centuries after Arabic art ceased to play any noteworthy part in the world.



AN OPEN STREET IN THE VILLAGE.

THE ORIGIN OF THE MYCENAE TOMBS

By STANLEY CASSON

Recent research on the Royal burial grounds at Mycenae, in Greece, has given rise to a new view of their history. The so-called "beehive" and "shaft" tombs, previously regarded as of separate dynasties, are now thought to be contemporary in origin. The problem is, however, highly controversial and further investigation will be required.

RECENT discoveries in a royal tomb in the citadel of Mideia, a few miles from Mycenae, combined with some new views on the problems of the famous shaft-graves of the kings of Mycenae put forward in a book just published by Sir Arthur Evans—*The Shaft Graves and Beehive Tombs of Mycenae*—go far towards solving the many problems that surround the origin of the great treasure in gold and silver that was found at Mycenae. Sir Arthur proposes as his main thesis the startling view that the shaft-graves contain not primary but secondary interments, and that the primary burials were in the great "beehive" tombs, of which the so-called Treasury of Atreus is the best known. Hitherto the view generally held has been that the shaft-tombs on the acropolis of Mycenae of the seventeenth and sixteenth century B.C. were the royal interments, complete with all regalia and treasure, of one dynasty, and that the beehive tombs, which the Greeks called "treasuries", were the burial places, long since robbed, of a second and later dynasty. Sir Arthur now suggests that both types of tomb are contemporary, at the earlier date, and that the coffins, with their royal burials and the regalia that was placed on and in them, were removed soon after they had been placed in the beehive tombs (which had been built expressly to hold them) and placed in the shaft-graves on the acropolis. The reason for this removal was that the beehive tombs, being outside the acropolis, were in danger from some

outside attack which may suddenly have become imminent, and that the new graves on the acropolis were protected by the construction at the same time of a new city wall.

The long and patient research of Sir Arthur Evans has put us in possession of many new facts. He has discovered, for instance, that the Mycenaean reliefs of bulls, now in the British Museum as part of the Elgin collection among the objects obtained by Lord Elgin from the Treasury of Atreus, are not only cut from Cretan gypsum but are actually copies of the Cretan frescoes outside the entrance gate at the Palace of Knossos. This almost startling addition to our knowledge of monuments long in our possession suggests how much can be learned by careful and scientific enquiry. For years the Elgin reliefs were catalogued as in limestone, but as soon as it was discovered that they were in gypsum a comparison with similar Cretan works was set on foot. The discovery that they resembled the Knossos paintings results in the conclusion that the Treasury of Atreus is contemporary with the Knossian palace decoration of the seventeenth century B.C., and that the architects responsible for it employed artists who perhaps worked in Crete itself upon the reliefs which were to adorn the entrance to the great tomb. Had they been cut by mainland artists or even by Cretans on the mainland they would certainly have been in limestone, as are the famous lions of the Lion Gate at Mycenae.

ART AND ARCHAEOLOGY

Sir Arthur has substantiated his theory of the general transference of the burials by a long series of arguments, showing in detail how the numerous gold ornaments of the shaft-graves were originally intended and designed for attachment to a wooden coffin which lay in state in the great treasury tombs. Thus the gold masks, for instance, which bear portraits of the deceased princes of Mycenae, are pierced at the corners for attachment by nails to a flat wooden surface. Many of the other objects of precious metal are clearly made with a similar intention in view. Furthermore, the various stone stelae found by Schliemann above the shaft-graves are identified by Evans now as belonging to the interior of the beehive tombs. His reasons are that similar stelae have been found in two beehive tombs elsewhere, forming part of the chapel-like portion of the tomb where ancestor-worship or similar rites were carried out.

The new conclusion that the objects in the shaft-graves came originally from the great beehive tombs has been borne out in a most striking way by the discovery of the beehive tomb at Midea. Here, in the course of excavations carried out in 1926-1928 by Danish archaeologists, a beehive tomb of some size was discovered. In it were the undisturbed burials of a king, queen and princess. By the side of the queen were gold and silver cups, gems and other treasure. By the princess was a group of five fine gold-hilted daggers, an ostrich-egg cup mounted in gold (not unlike the ostrich mounted cups of Elizabethan times), and other objects among which many hundred gold embossed plaques were indistinguishable from the similar plaques from Mycenae. Of the cups found by the side of the king and queen two in gold

were preeminently lovely. One is as beautiful as anything from Mycenae, and in every way of the same date and style as the cups from the shaft-graves. It belongs to the seventeenth century B.C., and bears a design in relief showing the sea, viewed as it were, in section. Dolphins sport among the rocks at the upper level and below on the sea-bed



THE QUEEN'S GOLD CUP IN WHICH, NOTWITHSTANDING DECAY, THE ORIGINAL FEATURES ARE WELL-PRESERVED, INCLUDING THE BULLS' HEADS OF THE DESIGN.

are great octopuses whose tentacles spread gracefully over the whole design. The cup is a masterpiece from the hand of a master-goldsmith of Crete. The other cup shown is different in technique, in style and in shape from anything Cretan. It is shaped like a finger-bowl, and has a handle of a very unusual type on one side. The design is not in relief but in inlay of silver and bronze, a kind of *niello* work, and shows five heads of cattle rendered *en face*. Bands in silver run around the rim and below the design at the base. The handle is also worked with bands of silver let into the gold.

These cups, together with others less remarkable and some fine gems—including an agate one-and-a-half inches in diameter, one of the largest known Mycenaean intaglios—form a wealthy tomb-deposit of royalty comparable in

ART AND ARCHAEOLOGY

every way with the splendors of the shaft-graves at Mycenae. The Mideia royalty, as befits a smaller dynasty of a subordinate city, are less wealthy and less impressive, but their property bears a similarity to that of Mycenae which is such as to make it certain that the culture of the two places is identical. But, in connection with the new theories put forward by Sir Arthur Evans as to the original purpose of the shaft-graves and the beehive tombs, the Mideia beehive tomb seems to provide evidence that is conclusive. Here is an untouched beehive tomb and in it are objects of exactly the same type as those of the shaft-graves. In addition there were in the Mideia tomb stone stelae, similar to those found above the shaft-graves on the acropolis at Mycenae. Presumably the stelae at Mycenae had been removed from the beehive tomb and replaced above the shaft-graves, as memorials and to mark the identity of each grave.

The discoverer of the Mideia tomb dates it to the late fourteenth century B.C., so that it is later than those of Mycenae. But the gold objects from Mideia are largely of the seventeenth or sixteenth century, and must have been heirlooms for several generations. The fact, however, that we now know the contents of a beehive tomb in the region of Mycenae is of the highest archaeological value, and will go far to solve the many outstanding problems of Mycenaean art and culture. The Mideia beehive tomb represents a period when, perhaps, the control of the Argive plain was no longer in the possession of the princes of Mycenae. Tiryns and Mideia, with smaller princes, had risen into power. But the old Mycenaean custom of burial of princes in cupola-shaped tombs had lasted. That the shaft-grave was not

the usual type, but rather the exception, due to special circumstances, is emphasized by the discovery of the Mideia tomb, which admittedly belongs to a later date. At Mycenae the danger that attended the accumulation of enormous ancestral wealth in tombs not protected by the city walls compelled a change to other safer tombs. Later the danger seems to have passed, and the traditional tomb is again possible.

Of the two cups from Mideia, the one with the cattle heads in inlay is remarkable for two things. It is not a definite Mycenaean shape nor yet a definite Cretan shape, although it can be called neither un-Cretan nor un-Mycenaean. The concentric bands of inlaid silver round the rim and the base link it with the simple decoration in this manner that belongs to pottery of north Balkan regions. The handle, however, is completely un-Minoan and un-Cretan and can be definitely identified with a type of handle found in Macedonia and in the northwest. It is a handle which can ultimately be traced to settlements of the Italian Bronze Age whence it came to the Balkans and the Danube valley. Here is no chance similarity; it is a feature which definitely associates this cup with the mainland and the north Balkans. Its decoration, in *niello*, or rather in actual inlay of silver and gold strips, is a technique of which the



THE QUEEN'S GOLD CUP (RESTORED) SHOWING THE *niello* DESIGN.

ART AND ARCHAEOLOGY



THE KING'S GOLD CUP FROM MIDEIA.

THIS IS IN A BETTER STATE OF PRESERVATION THAN THE OTHER DISCOVERY, AND ITS OCTOPUS DESIGN CLOSELY RESEMBLES THAT OF CUPS FOUND IN THE BEEHIVE TOMBS.

origin is uncertain and has not yet been fixed. But it is found largely in central Europe, and even reached Britain and Ireland, at a period in the Western Bronze Age when influences to these islands were coming mainly from central Europe.

The design of heads of cattle is rendered in the Cretan manner, but these *bucrania* are here represented far more in the manner of Cretan goats' heads. The Cretan goat was not the goat usually found on the mainland, and so we have a mainland type rendered in the Cretan manner. Everything points, in fact, to this cup being a mainland product and a combination of Cretan and mainland elements. But that it

contains a northern influence is quite certain. It is possible that it is later in date than the Octopus Cup, though there is no certain means of dating it.

From the Mideia finds and the recent research of Sir Arthur Evans there has been much new light thrown upon the Royal Treasure of Mycenae. The establishment of the contemporary character of the two types of grave at Mycenae is the most surprising of all the conclusions arrived at. The view of the existence of two dynasties, separated by some two hundred years, was a view set forth as recently as 1923. It is now shown to be untenable by a scientific reconsideration of the evidence and by the new discoveries at

ART AND ARCHAEOLOGY

Mideia. What we have still to find out is the reason for the moving of the old tomb furniture from the beehive to the shaft-graves.

The air has now been cleared for further research upon the same lines. Even as early as the late seventeenth or sixteenth century B.C., the influence of the northwest is apparent in some of the objects of the shaft-graves. Sir Arthur Evans has clearly called attention to it in his book. A partly European type of spearhead appears in the earliest shaft-grave instead of fully Cretan types. Amber is common, while a bronze halberd with gold rivets, of a type best seen in Ireland, occurs also in this grave. Here the influence is purely Western, coming *via* the Adriatic. Thus, even at the beginning of its power Mycenae was in touch with

many places north of the Greek mainland and far beyond the Mycenaean sphere of control. If the Cretan element was overwhelmingly predominant at Mycenae, yet the people of the mainland were trading with regions which are hardly at all represented by discoveries in Crete itself. Occasional imports and influences from remote regions thus reached the city even when the greater part of its products were of Cretan derivation. That these influences increased as time went on is certain; by the time the king and queen of Mideia were interred the terms Mycenaean and Cretan implied two very different phases of Bronze Age Civilization in Greece. It should be the task of future research to isolate the factors which brought about this difference.

INK ON WOOD AND STONE

(Concluded from page 68.)

—its factories and chimneys, ports and towers, and the severe geometry of our skyward-growing cities.

Yet American lithography finds its true distinction in still another field of subject matter, in the satirical realism which was fostered by George Bellows, the memorial exhibition and subsequent book-publication of whose work really started our new lithographic revival. Here the shrewd critical temper of the contemporary American mind receives its best outlet. Even the wit and honesty of recent American novelists is outdone in the satires of Bellows himself, and in the work of Pop Hart, Reginald Marsh, Peggy Bacon, and Jerome Myers. Few literary accounts of our domestic and provincial life are more convincing than the prints of Wanda Gag, Mabel Dwight, and

Edward Hopper. The edge of sarcasm and humor is never keener than in the work of John Carroll, Adolph Dehn, and Walkowitz. Painters like Max Weber, Alexander Brock, and Raphael Soyer are also fully aware of the discipline which the rigorous laws of the stone-drawing provide. The unequivocal blacks and whites of the print are the true colors for depicting the moods and prejudices now popular in American thought. While dealers' prices soar, the lithographers are steadily gaining in aptness and lucidity of expression, in the range of their themes, and in stylistic innovations. It is not too dangerous to prophecy that American lithography may soon become preëminent, and outrank any other contribution which the United States has made to modern art.



THE FULL REGALIA OF A TOLEDAN MAIDEN, SHOWING JACKET OF BLACK VEL-
VET, AND SKIRT EMBROIDERED AND PUT TOGETHER WITH LACE.

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THE NEEDLEWORK OF THE PEASANTS OF THE PROVINCE OF TOLEDO

By JOSEPH PIJOAN

THE country around the old city of Toledo seems to have the faculty of preserving artistic traditions which are lost in other parts of Spain. It is in the very heart of Castile and the

In the old Babylonian epos of Gilgamesh this hero, looking for a deceased friend, crosses the sea—the Mediterranean—and reaches an outer sea which means the Atlantic. The earli-



FAMILY OF EL GRECO, NOW IN THE PITCAIRN COLLECTION, SHOWING TOLEDAN MAID MAKING LACE AND DRAWNWORK.

legend fixes in Toledo the cave where dwelt the first man, called Rocas. He lived there with a dragon and a bear, naturally, the Bear of the Caves, a species that has disappeared to-day. Rocas is the symbolical man of the aborigines of the country. Soon Rocas was visited—always according to legend, by another man—called Avila, who represents the oriental influence that left so many traces on the peninsula. No doubt the early people of the Mesopotamian basin searched adventure and trade west as far as Iberia.

est monuments of Spain show oriental sphinxes and monsters which are derivations of this far Babylonian land. Strangely enough, Toledo was selected by the legend as the meeting place of all those people. Even Hercules himself was at Toledo for a while, and built there a tower. Parts of it are preserved, according to tradition, in an underground structure still existing underneath a church not far from the royal castle. Hercules means naturally the pre-Hellenic or Minoan peoples. So Rocas, Avila, and Her-

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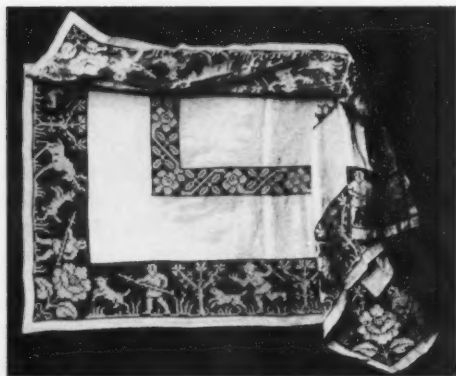


FIG. 1. TABLECLOTH OF DRAWNWORK, WITH TWO BORDERS.

cules form three chapters of prehistorical Spain.

Less conspicuous are the Greeks of the historical age in this core of the lands of Spain which is Toledo. But Greek vases are found in Andalusia and around the Mediterranean coast. So the influence of Greek art and decoration should be found in the pottery of those peoples we call Iberians without knowing a great deal of them. The Romans after two centuries of struggle felt rather safe all over Spain, the first daughter of the Republic, and parts of the Roman city walls are still visible in the first layers of the circle of stone that encloses Toledo. Remains of the amphitheatre are very conspicuous down on the plain.

Toledo, as everybody knows, became the capital of Visigothic Spain, and the relics of Teutonic buildings are still very abundant in this capital of Castile. Likewise Toledo preserves many buildings of the time of the Moorish occupation, and the Castilian Renaissance gave its final touch, that deep sensation of color from another age, which still astonishes the visitor to-day.

All those different strata of life can be seen yet in Toledo, and perhaps

more effectively than in the monuments, in the dresses of the people, who come from the suburbs and nearby cities. The equipment for daily life, contrivances for agriculture, and the common tools of the trades, have the shapes of another age. Even the foods are somewhat archaeological. A window of a bakery of Toledo will look like a museum to an historian. The dough is shaped like a bird, a dragon or a snake taken from a vase, painting or ostrich-shell engraving of the Phoenicians or the Minoans. The colored sugar completes the decoration of the bird or the snake, with a fancy dress of geometric or vegetable spirals. I remember having been presented with one of those cakes of Toledo in the shape of a dragon when I was abroad, and it seemed to me a sacrilege to eat the rare beast, but alas, it was so good that although I started at the tail, at the end of the week only the eyes were looking at me ferociously from the elaborate case in which it was mailed—like the eyes of the dragons of the Roca's cave.

Those shapes from older times absolutely refuse to disappear in the granite land which surrounds Toledo. The



FIG. 2. COVER FOR TABLE, WITH EMBROIDERIES OF COLORED WOOLS.

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men and women of the province have faces so serious as to give the impression that they have settled their minds forever, and they are going to bequeath to their descendants the complete treasure of an esthetic experience accumulated for centuries.

Among the beautiful panels of Sorolla, in the Hispanic Society of America, in New York, is one given to Castile. Men and women, going in procession, seem to be stubbornly decided to keep to their customs and their dress, no matter what changes may sweep the rest of the world. The men wear the conical sombrero and dress uniformly in black, with a little jacket, that may come from prehistoric ages. The trousers are short, and the leggings encircling their shanks are like those of Ataulph, Alboin, Alaric and other Teutonic invaders. The girls carry images of saints that could be just as well idols of the Neolithic age, like those which they were no doubt carrying when Hercules visited them. The maidens in this Sorolla panel look as profoundly serious as the priestesses of the Iberian cults which we have represented in sculptures. They still wear the cape and the ornate hat, the embroidered bodice and the very short skirt, displaying elaborate footwear.

The dresses, as well as the tablecloth, the bedspread and curtains worked by this little woman of Toledo, are also a resumé of chapters of archaeological history. Sometimes the young folks and the elderly men and women spend hours and hours, weeks and even years on needlework, which to-day seems a thing of the past, when put against the feverish living of other countries. Generally the work is done in white linen of not very fine warp, with a combination of hemstitching and embroidery. A finishing touch may be added with

lace borders, and even insertions of lace here and there.

The examples we are publishing here will be sufficient for an understanding of the peculiar work of the lace-makers of Toledo. On some occasions it is purely drawn-work, as in Figure 1, which represents a tablecloth with two borders. The subjects are plainly very old. There are scenes of hunting deer with a spear, that could be from the



FIG. 3. EMBROIDERED DOILY SHOWING ANIMALS OF FANTASTIC DESIGN.

Stone Age. But one of the hunters wears already the conical sombrero still to be seen in the streets of Toledo. In Figure 2 we have another tablecloth with no drawn-work at all—merely embroidery, with wools of different colors. The floral composition is rather geometric, but between the leaves is the dove carrying the olive-branch, and above even the cross. To be sure, the hidden meaning of the bird of Venus, so often used by the Phoenicians has been completely Christianized. This bird appears in the early poetry of Spain, and in the beginning, this pat-

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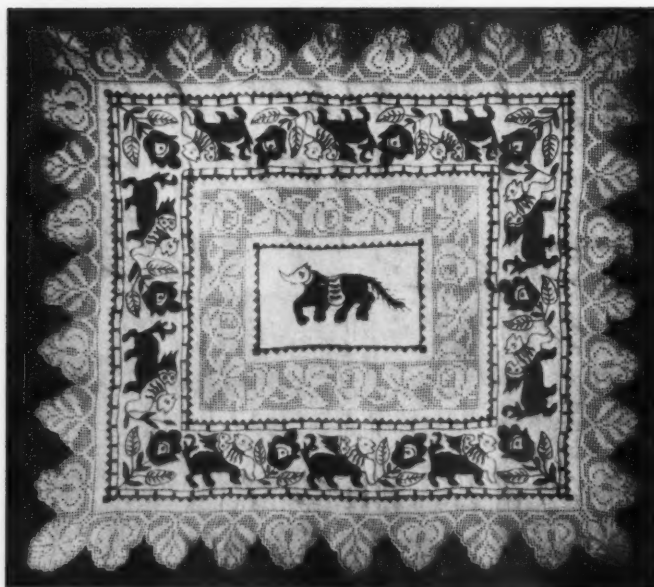


FIG. 4. TABLECLOTH WITH BORDERS OF EMBROIDERY AND HEMSTITCHING.

tern had certainly another purpose. In the little doily of Figure 3 we have another example of Toledan embroidery of today, which repeats fantastic animals of oriental design. These are very likely much older than the wave of orientalism which entered Spain with the Moorish occupation. The central motive is plainly a sphinx with the head of a lion, saurian tail and wings. The others are simply tigers with branching tails, and the corners are pomegranates, making it very plain that the subject of the whole composition is the planting of strength and abundance. Figure 4 is a tablecloth showing a combination of hemstitching and embroidery. In the center we find again a monster with the head of a unicorn—which means health—the paws of a lion, and the tail of a scorpion. The unicorn or rhinoceros horn-filings had prophlactic effects when both were

properly boiled. The Christian kings all through the Middle Ages kept sending their representatives into the Orient for horns of unicorns, and for bezoar stones, another very efficient material for cures. As we said, only the irons of St. Peter kept in the Vatican exceeded them in results. The other monsters in the second border of the table cloth are simply hippogryphs, which give the idea of speed and wisdom. They alternate with roses, meaning beauty. The outer border is not lace, but drawn work.

The fifth example is a bedspread composed of 120 squares, sixty embroidered with a very simple pattern of a black wool. The other sixty have each one a different subject of drawnwork. A resumé of the history of the country from the very earliest Stone Age to the Renaissance can be traced there. We see again the prehistoric hunter, the deer, the swan of Leda, the barking dog of Endymion, Jupiter on the throne, Herod with the star, the eagle of the Empire, the heraldic lion of Castile, the unicorn again.

This needlework is not only used for household linen, but also for the decoration of dresses. We give two figures of the dress of a Toledan maiden in full regalia. The photographs speak for themselves. The materials are also very fantastic. The border of the skirt is linen, embroidered and put together with lace, the central part is of

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TOLEDAN MAIDEN, SHOWING LAVISHLY EMBROIDERED BLOUSE.

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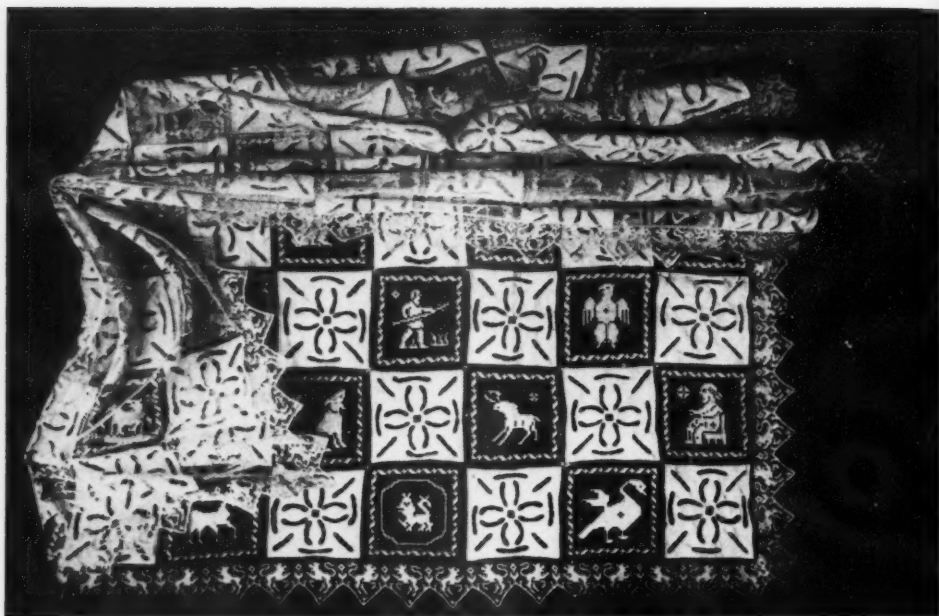
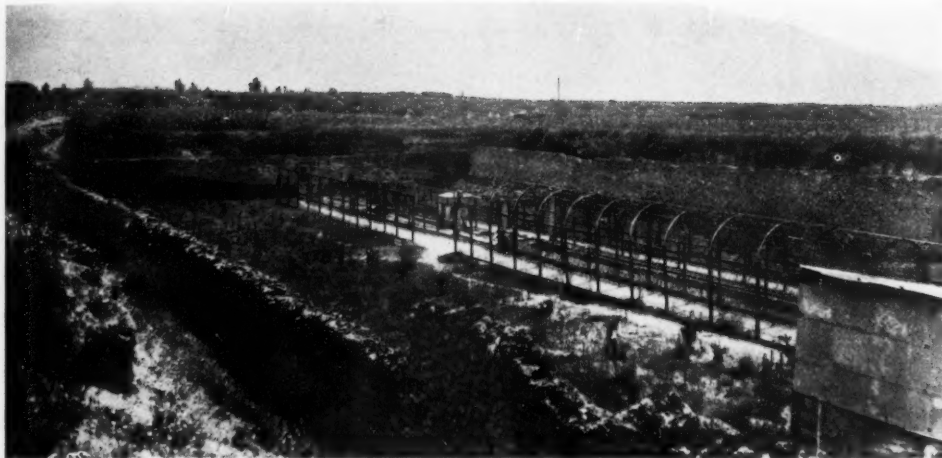


FIG. 5. A BEDSPREAD OF EMBROIDERY AND DRAWNWORK, COMPOSED OF 120 SQUARES.

silk, and the jacket is of black velvet. Ribbons complete the decoration. Certainly the girl has no lack of ornaments from her headdress to the tips of her toes. The dominating colors are black and red, which best suit the olive complexion of the girl of Toledo to-day. This work is done patiently on the threshold of the home at day and in a corner of the kitchen in the evenings. In the painting by Theocopoli called the *Family of El Greco*, now in the Pittcairn collection, the central figure is a Toledan maid making this work of lace and drawn work. Mr. Archer M. Huntington in his last beautiful book *The Lace Maker of Segovia* describes the poetry of her work in the following stanzas:

*"Into the text of woven thread,
Did she fashion the pain of love that
was dead?
Was this sweet illumined page of lace
Her soul's design of a long lost face?
Did she sing as the fingers deftly shaped
The loss, oh, the bitter loss of the years,
Were these tremulous leaves watered
with tears,
Woven of happiness that escaped?"*

*Here on its purple silken bed
Lies the tender fabric of whorls and
bars,
And her lace-like spirit faded and fled
To the purple field of the woven stars".*



SOME OF THE POMPEIIAN HOUSES HAD EXTENSIVE GARDENS, WITH TRELLISES, ARBORS, LITTLE CANALS AND POOLS. A FAITHFUL RESTORATION HAS BEEN POSSIBLE OF SUCH A GARDEN IN THE HOUSE OF TIBURTIUS. ITS EXTENT IS SHOWN BY THE WALLS SURROUNDING IT. YOUNG FRUIT TREES HAVE BEEN PLANTED TO TAKE THE PLACE OF THOSE DESTROYED.

NOTES AND COMMENTS

THE NEW EXCAVATIONS AT HERCULANEUM Naples, July 14, 1930.

(Special Correspondence of ART AND ARCHAEOLOGY)

Thus far it is impossible to publish any photographs of the new excavations at Herculaneum, because the Italian authorities have not yet had time to issue them in Rome, and permission is refused to make special pictures for American use. The ruins are, however, freely visible, and an inspection reveals the striking difference in architectural design and conception between Herculaneum and Pompeii. In the former city a totally different idea of house construction was followed, with the peristyle in the front, a much airier effect being thus obtained. Since the house interior immediately opens out to the visitor, the impression is more pleasing than in Pompeii. Moreover, the colors of the frescoing—much light green and dull yellow at Herculaneum instead of the dark and heavy blacks and deep reds of Pompeii—give a sense of rest and coolness lacking in the larger city.

Some idea of the depth to which the town was buried during the eruption of A. D. 79 and subsequently is to be had from the accompanying picture, taken from the peristyle of an house uncovered in the old excavation. The cinder mass, mingled with mud and good sized stones of volcanic origin, lies more than fourteen metres (about 46 ft.) thick at this point, while the blanket of volcanic stone above the theatre is almost an hundred feet deep. It was my privilege to watch the workmen for some time as they carved away at one of the softer spots, working with pick and shovel as though in a bank of very stiff clay. The different strata are clearly visible. At other points throughout the zone now under excavation American pneumatic drills with

broad, mattock-like points are used to break the exceedingly tough crust and cut on down until softer material is reached. In places, I was told, the mixed covering of ashes, mud, pumicestone and recent soil has hardened throughout its entire thickness, rendering the work of excavation extremely difficult, because of the likelihood of injuring less durable objects contained in such a hard matrix.

While I was studying one house, the men uncovered part of a beautiful alabaster object which, partially visible, looked like the base of a large vase or statuette, or perhaps a section of the rounded capital of a column of small diameter. Since Professor Maiuri was not there at the moment, the alabaster was quickly covered again and left until his arrival to be disinterred.

One of the features wherein Herculaneum differs completely from Pompeii, is in the presence of at least one complete wooden bed, well preserved, a number of wooden doors, stairways, beams, door-jams and lintels. All are, of course, much carbonized, but they have been braced, covered with heavy plate glass so that they can be seen and studied without completely disintegrating, and give an air of rather ghastly verisimilitude to the houses where they are found. The particular bedroom containing twin beds would hardly suit wealthy Americans. It measures about eight feet six inches each way, has no window whatever, and the only ventilation possible comes through the doorway. The beds are placed at right angles, leaving the rest of the room free for a little table on which stand a few small bronzes, and space to move about. In another room where there are also remains of two beds, but much carbonized and scarcely more than black fragments, two tiny windows high in the wall give faint light and little air. In construction, the bed-frames

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THE DEPTH OF THE SOLID MASS OF VOLCANIC DEPOSIT AT HERCULANEUM RANGES FROM 40 TO MORE THAN 100 FEET. HERE THE CUT AT THE SIDE AND REAR, IN THE NEW EXCAVATIONS, SHOWS A DEPTH OF ABOUT 15 METRES OR 50 FEET. THE MODERN TOWN OF RESINA LIES ABOVE THE BURIED CITY, AND THE WORK OF RECOVERY IS VERY SLOW AND EXPENSIVE.

make one think of the general design of an American harrow, except that of course they are oblong instead of triangular, and considerably heavier in every part.

Although in the new excavations practically everything found has been left where it was discovered, the collection of small bronzes in the Museo Nazionale here in Naples is one of the most amazingly beautiful groups of metal work imaginable. The taste and skill of the metal-workers of Herculaneum and Pompeii is almost beyond belief. Every cooking utensil even was given its peculiar touch of beauty as well as useful form. Sauce-pans, skillets, pitchers, cups, ladles, lamps, knife-handles, chains, everything of bronze or copper for use about stove or sink, was lovingly worked into designs whose grace is only to be equalled by the most highly skilled silversmith-work of the present. There were evidently no "Five-and-Ten" stores in Herculaneum at which housewives could buy cheap badly made kitchenware.

A. S. R.

ITALY OPENS EXCAVATION FIELD TO FOREIGNERS

A very important decision has been promulgated by the Italian Government in the archaeological field, with the object of encouraging scholars from other lands to come to Italy. It is already well known that

entrance fees into government museums and excavations have been abolished [this does not apply to Herculaneum, where a fee of about \$1.25 (Lire 25) is still charged except to those holding a special permit], and everyone is more than welcome to inspect the magnificent collections of antiquity and art or to view the recovery of past history. Now, however, in addition to this, the Italian Government has announced that it will permit Americans to excavate in Italy, under certain reasonable conditions. American students, also, may now be apprenticed to Italian excavators, also under conditions. The importance of these two decisions is hard to overestimate.

The International Mediterranean Research Association has been formed, with headquarters in the Villa Celimontana in Rome, under the approval and patronage of Hon. Benito Mussolini. Count D. A. Costantini is President; Commendatore Roberto Paribeni, the Director General of Fine Arts, and Mr. Gorham P. Stevens of the American Academy, are Vice-Presidents, Dr. Ludwig Curtius, Director of the German Archaeological Institute in Rome, is treasurer, and Dr. Guido Calza is secretary. In describing the Association and its aims and capabilities, Director Stevens of the American Academy, has written to President R. V. D.

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THE EASTERN END OF THE STREET OF ABUNDANCE, POMPEII, SHOWING PARTIAL EXCAVATION. VIEW LOOKING TOWARD THE OLD EXCAVATIONS AND MAIN PART OF CITY.

Magoffin of the Archaeological Institute of America as follows:

"The Association was not presented to foreign scholars as something they must take or leave. At the very inception of the idea the Directors of the Academies in Rome and the most eminent foreign scholars resident in Rome were invited to be present at all the discussions. At these meetings every point suggested for the betterment of scholarship was thoroughly discussed, and every important point was accepted in a most liberal spirit.

"Count Costantini writes me in a letter dated October 7, 1929, as follows:

'The Italian Government is willing to grant the Association the permission to excavate any site either in Italy or in the provinces under Italian jurisdiction, under the supervision of an Italian official and in accordance with Italian laws. The Association will assign the execution of such excavation to any of their members or group of members, under their own responsibility.'

"The Association expects to obtain the same grants from other governments. This means that any responsible individual or organization in America can excavate in Italy and probably in other countries, by becoming a member of the Association.

"Count Costantini also informs us that the publication of the excavation would be assigned to the excavators, that duplicates of the finds would be allowed to go on long term loans, say 99 years, to American museums and universities, and that the loans could be renewed at their expiration. Each excavating expedition is to handle its money as it sees fit.

"In regard to the second matter, namely, that of apprenticeship to an Italian excavator, Count Costantini writes as follows:

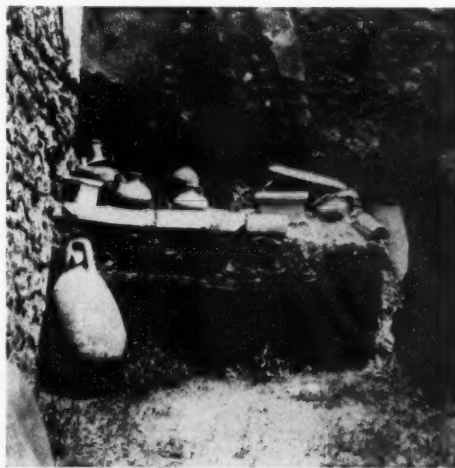
'Students will be granted the permission to act as unpaid assistants to the Italian officials in charge of excavations executed in behalf of the Government, and, after a certain period of apprenticeship, they shall, at the request of their own institutions, be assigned by the Association a subject for special study or publication.'

"This is of especial importance to students of archaeology in American universities and also of especial importance to museum curators who desire actual work in the field."

HIMERA'S DORIC TEMPLE EXCAVATED

Rome, July 17, 1930.

Reports of recent archaeological investigations in Sicily made to *La Tribuna* of Rome tell of the current results at Himera, on the north shore of Sicily, near the modern town of Termini Imerese. The Doric temple, probably constructed shortly after the Greek victory over the Carthaginians in B. C. 480, and destroyed some seventy years later by the avenging hosts of the Carthaginians, on their second incursion, when they wiped Himera off the map, stands on a basement of about 2.5 metres in height, from which rise the rows of columns of the peristyle. The basement is a rectangle, or rather two rectangles, the outer one supporting the peristyle, the inner one the cella walls. The outer width is four metres; the cella runs to about three metres in length and is characteristically Doric in form, divided into three sections for ritual purposes: pronaos, cella and epistodorus. The pronaos and epistodorus are preceded by two columns. Between the pronaos and cella is a lofty portal flanked by two characteristic pillars between which is the little stair ascending to the roof. The cella is enclosed by a peristyle six columns



IN THE NEW EXCAVATIONS AT POMPEII EVERYTHING POSSIBLE IS LEFT WHERE FOUND. THIS KITCHEN STOVE WITH ITS POTS AND COOKING UTENSILS IS TYPICAL OF MANY.

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long on the short sides and fourteen long on the greater. The columns of the long sides are better preserved than those of the shorter, which are almost completely destroyed. A number of lions' heads have been found in the ruins which apparently served originally as drains or gargoyles, to carry off the water from the roof. Several of them are admirably preserved and present perfect examples of the Sicilian-Greek sculpture of the fifth century.

THE NEW FINDS AT UXMAL

Professor Frans Blom, of Tulane University, New Orleans, who has recently returned from Uxmal, Yucatán, after four months of exploration, reports that his expedition discovered twenty-two groups of "hitherto unreported buildings and several minor pieces of sculpture . . . The old Maya chronicles state that Uxmal," according to the press reports of an interview with Prof. Blom, "was founded by Ahuitzok Tutul Xiu in the year 1007, but our find proves conclusively that the city was already inhabited in about 500 A. D." The new finds stand about three-sixteenths of a mile from the known ruins, but no previous explorer had located them.

Professor Blom has furnished ART AND ARCHAEOLOGY with a complete report of his discoveries, which will appear in an early issue.

THE TWELFTH CORCORAN BIENNIAL

Announcement has been made by the Corcoran Gallery of Art, Washington, D. C., that its Twelfth Biennial Exhibition of Contemporary American Oil Paintings will open Sunday, November 30, and close January 11, 1931. "It is the hope of the Trustees," declares the announcement, "that the exhibition will cover comprehensively the field of oil painting as practiced today by American painters; that, in its scope and quality, it will stand as high as any similar exhibition which has ever been presented; and that the American painters will keep it in mind with a view to offering their strongest and most recent work."

Four prizes, of \$2,000, \$1,500, \$1,000 and \$500 with suitable medals and honorable mention, will be awarded from the endowment fund established in 1927 by Mrs. William A. Clark, widow of the late Senator. Paintings will be received for consideration until November 4 at the agency in New York, and until November 10 at the Gallery itself in Washington. Full particulars may be had on application to the Gallery.

ONE OF THE USES OF A MUSEUM

In the March issue of ART AND ARCHAEOLOGY the leading article, descriptive of the new theatre in Los Angeles, illustrated perfectly one of the very practical uses to which a museum may be put. Mr. Marquis wrote (P. 102): ". . . the architects . . . having . . . viewed and measured the fragments . . . and replicas in the San Diego Museum sought to borrow from the wealth of decorative features . . . and adapt them to the surfaces resulting from the modern plan solution." The results are, as the author states, "most gratifying," and prove to what extent the primitive arts of man can be molded for modern use. That a motion-picture theatre should be as fantastic and bizarre as some of the pictures it displays, is thoroughly in keeping. But the really important thing to be noted is that architects exist in this country who have the courage to depart from the staleness of classicism, the taste and skill to do so with excellent judgment, and the

vision to see beforehand in the so-often-despised museum a deep and stimulating source of inspiration for achievement. Within the bounds of propriety we could do with a good many more such efforts in this country; and with a good many more museums willing to cooperate with and encourage such intelligent use of waiting material instead of . . . !

BRONZE AGE SWORDS AND MODERN BOYS

Not long since a schoolmaster in Jutland, Denmark, had his attention drawn to a violent and noisy quarrel among his pupils. Investigating, he discovered the boys were fighting lustily with some curious looking weapons which proved, on investigation and study, to be swords dating back to the Bronze Age. The lads explained that they had discovered the ancient arms lying in some scrub grass behind the school, and thinking them valueless, proceeded to ruin them by hacking their edges to bits in a fierce if amateurish combat.

"THE WALLS OF JERICHO"

Press reports of the expedition to Jericho backed by Sir Charles Marston state that early in the year the city walls were discovered and the upper parts clearly revealed. The expedition's leaders are said to believe the wall dates to the Middle Bronze Age, perhaps B. C. 2000-1600. This, according to one of the several chronological systems, would bring the walls to the period of Joshua, whose trumpeters, according to the Biblical account, literally blew the walls down.

SHORT NOTES

From the Vevey, Switzerland, *Feuille d'Avis*: At Selinunte, Sicilian colony of Greek Megara, progress is being made in the rearing of the colonnades of seven temples and edifices facing toward the east. A veritable forest of columns has arisen, their tops crowned by capitals. As Selinunte was already in ruins in the year 407, these remains date from the period anterior to the golden age of classic Greek architecture. During the work a further discovery has been made: that of a river god whose features strongly resemble those of the sculptures on Etruscan tombs. Comparisons have convinced the archaeologists of some relation between the art of primitive Sicily and that of Etruria.

From *L'Ami du Peuple*, Paris: Professor Henri Béguen of Toulouse, in a recent communication to the Academy of Inscriptions and Belles-Lettres, comments upon the discoveries made in the cave of Bédailhac-en-Ariège by M. Mandement. The latter found the eye-tooth of a prehistoric horse. The root was carved into a human head, with perfectly distinguishable detail of large nose, eyes and mouth. The figure is covered by a fur cap strikingly recalling the head-coverings of the Esquimaux, which is not astonishing, considering the cold which prevailed during the Magdalenian epoch. This is the first time we have found a document giving us a clear indication of any part of the habiliments of these people.

From the same journal, of another issue: During the installation of the substructure for the American monument to the soldier dead on the southern flank of Montfaucon, where the Germans had one of their most important observation posts on the Verdun front during the late war, a great mass of calcined wheat has been discovered. It is a remainder of the great fire during the Thirty Years War, lighted in 1636 by the Hungarians, Croats and Poles under Francis of Lorraine. The wheat lay just under the surface. At a

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depth of about twenty feet, a network of subterranean galleries hewn from the solid rock was also found. This maze was probably attached to the chateau-fortress erected on this famous hill of the Argonne in 1081 by Godefroy de Bouillon.

Dr. Kuno Francke whose death occurred in Cambridge, Massachusetts, on June 25, held the well merited recognition of Honorary Curator of the Germanic Museum of Harvard University. Dr. Francke was 74 years of age, and had for many years been entirely absorbed in his work in the Museum. His death comes after living long enough to see the fruition of his idea through the general recognition of the value of such an institution, and the practicalness of casts

Pennsylvania Museum and the British Museum. The temple was built by Nebuchadnezzar in approximately 600 B. C., and was added to and restored by Nabonidus about fifty years later. It lies in the inner corner of the northern harbor at Ur and was concealed by a mound whose excavation the archaeologists undertook for "topographical reasons," the report states.

"What makes the building in every way remarkable is its condition," Mr. Woolley writes. "The walls stand without exception to a height of nearly twenty feet and even the whitewash on them remains in good condition. In all Iraq there is no other temple so well preserved. To protect it against the summer sandstorms we have laid a temporary roof over it,



A GARDEN IN ONE OF THE HOUSES IN THE OLD EXCAVATIONS AT HERCULANEUM. THE TYPE OF HOUSE IS WHOLLY DIFFERENT FROM THAT FOUND AT POMPEII.

—when properly made—for teaching purposes. Serious doubts as to its advisability were expressed from various quarters when this idea was first introduced. Dr. Francke's article on the Museum, which appeared in the December, 1929, issue of ART AND ARCHAEOLOGY, tells the story in his own words, and gives one the impression of his deep sincerity and belief in the educational value of his work.

NEBUCHADNEZZAR'S SHRINE OF 2,500 YEARS AGO

Excavation of what appeared to be an insignificant mound at Ur of the Chaldees has led to the discovery there of the best preserved temple ever found in Mesopotamia, according to a report just received from C. Leonard Woolley, director of the joint archaeological expedition maintained at Ur by the University of

and it is now possible for one to walk down into the dark interior of Nebuchadnezzar's shrine and almost to forget that its massive walls were built two thousand five hundred years ago. We have not attempted to clear the outside of the temple, but once inside, one obtains an astonishing effect of completeness. Originally, the building must have been very lofty, but the loss of height is scarcely noticeable now that the interior has been darkened by the laying of the roof. This is the only place in Iraq where one can stand in a Babylonian temple and forget for a moment that it is a ruin."

This excavation featured the final activities of the expedition's eighth season of work at Ur, and the antiquities found during the season have now been divided between the Iraq Government and the expedition. They include many of the oldest objects thus far unearthed in the Mesopotamia Valley.

BOOK CRITIQUES

Oriental Institute Publications, Volume X, Prehistoric Survey of Egypt and Western Asia, Volume I. Paleolithic Man and the Nile-Faiyum Divide, by K. S. Sandford and W. J. Arkell. Foreword by James Henry Breasted. Pp. x; 77, 11 plates, one map. Quarto, University of Chicago Press, 1929.

A fairly complete story of the Stone Age in Egypt is slowly taking shape, due in a large measure to researches undertaken by the Oriental Institute, University of Chicago. The prehistoric survey is being conducted for the Institute by Sandford and Arkell, who have identified a series of terraces in Upper Egypt, in which Lower and Middle Palaeolithic implements occur *in situ* as follows:

Height above Nile	Cultures
3 meters (10 ft.)	Mousterian
9 meters (30 ft.)	Early Mousterian
15 meters (50 ft.)	Acheulian
30 meters (100 ft.)	Chellean

These terraces have been traced over some hundreds of miles on both sides of the Nile and in the adjoining deserts between Assuan and Assiut. In Lower Egypt between the Faiyum and Cairo, the series is not so complete. Researches thus far have failed to reveal a representative of the 30-meter (100-ft.) terrace, but waterworn derived Chellean and fresh Acheulian implements have been found in an old Nile channel at about 26-21 m. (85-70 ft.).

The Mousterian terrace in Lower Egypt has been traced through the Hawara Channel into the Faiyum and has yielded many artifacts. It shows that in Mousterian times, the Faiyum was occupied by a vast lake fed by the Nile. The water of this lake stood at about 34 m. (112 ft.) above sea-level.

The silts in Upper Egypt from Assuan to Esneh contain Sebilian (post-Mousterian) implements; these silts overlie the Mousterian and Acheulian terraces to a height of 18.3 m. (60 ft.) above the modern alluvium. The Nile was aggrading its bed in this region during Late Paleolithic times. Between Esneh and Luxor the height of the silt falls until, near Keneh, it is almost coincident with the alluvium.

In Lower Egypt on both sides of the Hawara Channel, implements of early Sebilian aspect are found in the gravels of a terrace parallel with and below that of Mousterian age. When

the terrace with early Sebilian implements was forming the Nile was degrading its bed in Lower Egypt, while at the present time the process of aggradation is going on from the sea to the First Cataract. The level of the early Sebilian lake stood at about 28 m. (92 ft.) above sea-level.

After a long pause the level of the Faiyum lake fell a further 5.5 m. (18 ft.) and formed a beach at 22.5 m. (74 ft.) above sea-level. This stage is also believed to have been reached in Late Paleolithic times. The process of aggradation, which is still going on, has hidden all stratigraphical evidence of the transition to Neolithic times in the Nile valley.

Miss E. W. Gardner believes the lake stood at 17.4 m. (57 ft.) in Neolithic times and that the Nile was no longer in contact with the diminishing Faiyum lake. The authors, however, are of the opinion that the Faiyum and Nile remained in contact, the lake draining itself into the low bed of the Nile, i.e., a reversal of the Middle and Late Paleolithic drainage. The subsequent aggradation placed the Nile again in a position to flood the Faiyum, which it did in Neolithic times. The present lake, saline and 44.8 m. (147 ft.) below sea-level, is artificially controlled. Desert conditions which seem to have been established as early as Sebilian times in Upper Egypt became effective at a later date as one proceeds northward. They may not have become absolute north of the Faiyum until post-Neolithic times.

GEORGE GRANT MACCURDY.

Eugène Boudin. By Louis Cario. Pp. 64. 60 héliogravures. Les Éditions Rieder, 7, Place Saint-Sulpice, Paris. 1928. Paper 16 fr. 50. Cloth, 20 fr.

Boudin occupies a position in the history of French painting of the nineteenth century which has not been recognized fully enough, and M. Louis Cario's sympathetic study will serve a good turn if it wins for this sincere and lonely artist a wider following. In the transition from Romanticism to Impressionism a number of painters appeared who made valuable contributions to their art, yet the richness of complete fulfilment was lacking in their canvases because they had not perfected a technical method with which to handle deci-

ART AND ARCHAEOLOGY

sively the new subject-matter they were discovering. A few of these men belonged to the Barbizon group: their superiority to the salon-painters of the day is obvious. Others, like Daubigny, Troyon, and Jongkind, took their cue from Corot; but they endeavored to divest their work of the allusive and anecdotal character of his canvases and to adhere more closely to simple realistic investigations of form, light, and shadow. Boudin belongs to this group. He worked and painted during the early years of the Impressionists' activity, but he never carried his study of color and light as far as Monet and Renoir did. He contented himself, during a career of wretched difficulties and acute penury, with painting the shapes and patterns of ordinary landscape. He was rejected at the salon for many years before he won grudging acceptance in 1853, and it was not until 1881 that his patience was rewarded by a third class medal. Higher honors, including the cross of the Legion of Honor, did not reach him until the closing years of his life in the nineties. Yet long before this his distinguished contemporaries recognized his genius. Troyon, Jongkind, and Millet were his staunch defenders; Corot called him "king of the heavens"; Courbet, enlarging upon this praise of his work with characteristic extravagance, hailed him as "*seraphin*", the only man who really knew the skies; and Monet, recognizing his debt to the older man, was largely influential in winning for Boudin such awards as reached him in his declining years. M. Cario gives a faithful account of this hard career, which carried the painter from his childhood, as son of a Seine bargee, through many tribulations to his modest fame. He succeeds very well in relating Boudin's work to that of the mid-century landscape school and to the Impressionists. The biographical character of the series of which this book is a member (*Maîtres de l'Art moderne*) precludes the possibility of a more extended critical and descriptive discussion of the paintings themselves. It would be valuable to have a discussion relating Boudin's art to that of the English school which was so genuine an influence in France after the famous "salon des Anglais". Probably a closer appraisal of Boudin's influence on Manet is necessary if we are to understand his real value. Meanwhile, M. Cario has defined his hero's position accurately enough, and his few pages of comment on the pictures which

are reproduced in good heliogravure indicate that he possesses both the sympathy and the critical balance which are necessary to give this artist his proper place in an exciting and turbulent age of painting.

MORTON DAUWEN ZABEL.

Arrowheads. By Lilian White Spencer. Pp. 64. Limited Edition. The Parade Publishing Company, New York. 1929. \$1.50.

Who shall voice the spirit of an alien and a silent race, and who, if any, can sing in the measures of a people not his own? Ever since we have known him, the American Indian has been silent. Apparently his racial genius does not flow in numbers that appeal to his paler-hued brother and guardian; and though scientists have made meticulous records of his poetry and music, his legends and his ideals, they are for the most part buried in the files of the Smithsonian: available, but not availed of. The present slim volume, therefore, carries an important message, for Mrs. Spencer—whom many readers of ART AND ARCHAEOLOGY will remember as a gifted and graceful poet—has made her friends the Indians lyrically vocal. Knowing her theme because she has lived it for years, Mrs. Spencer's poems are sympathetic interpretations which may well give the Indian abiding satisfaction, beside showing the white man something of the poetic side of the red.

ARTHUR STANLEY RIGGS.

A CITY AS A CENOTAPH

(Concluded from page 65.)

almost unbroken silence save for the creak of the cicadas in its swamps, the chatter of the monkeys on its walls, and the screeching squeal of unnumbered thousands of bats in its corridors and towers.

How shall we account for Angkor's fate? An invading army? A plague? A slave revolt? Many are the guesses. Perhaps the archives of China will some day tell. In the meantime we cannot say. We only know that, as one writer has said, "the people walked out, and the jungle walked in."

ART AND ARCHAEOLOGY

Early History of Assyria to 1000 B. C. By Sidney Smith. Pp. xxvi; 418. 24 plates and 22 text illustrations. E. P. Dutton and Co., New York. 1929. \$12.

The untimely death of Professor L. W. King put a sudden end to the plans of that great Assyriologist for the completion of his work on the history of Babylonia and Assyria. The task of paralleling the earlier volumes on Sumer and Akkad and on Babylonia with a similar treatment of Assyria was entrusted to Sidney Smith, the well-known Orientalist of the British Museum and Director of the Department of Antiquities in Baghdad. The volume before us covers about one-half of that assignment. It is a very noteworthy and authoritative contribution.

The book is comprehensive, lucid in its presentation, and refreshingly original in the treatment of more than one intricate and debatable problem. The introductory chapters reinterpret the early history of southern Mesopotamia in the light of the latest archaeological and philological researches, thus bringing up to date the preceding two volumes of the series. Especially stimulating is the chapter on the origin of the Assyrians. The fact—for it is certainly no longer a mere hypothesis—of the composite ethnic background of Assyria is brought out by Mr. Smith with greater emphasis, and with a more adequate show of reason, than has hitherto been done in any work of similar scope. The region of the Balih, a tributary of the Euphrates, is suggested as the centre where the so-called Assyrian type came into being; that type was the result of a fusion of Semitic and pre-Semitic elements. The rôle of the Semitic constituent of that group is undoubtedly understated by the author; but he has rendered a great service by adducing ample proof that Assyria was in its ethnic and cultural origins independent of Babylonia to a very pronounced degree.

In a small number of instances Mr. Smith is satisfied with the current opinion on a given question. Occasionally he is perhaps insufficiently critical of such views. He accepts, for instance, the theory that the Gutians and the Subareans (Hurrians) were fair-complexioned (p. 72). This view, which incidentally has led others to impossible ethnic deductions, is based on an incorrect interpretation of a single

cuneiform passage. But this is not the place to quibble over minor details. *Early History of Assyria* is a penetrating and independent study of a difficult and intricate subject. No student of ancient history of the Near East can afford to be without it.

E. A. SPEISER.

Egyptian Art. By Wilhelm Worringer. Translated by Bernard Rackham. Pp. x; 95. 29 Plates. 2 figures. G. P. Putnam's Sons, New York. 1928. \$5.

An outstanding critic of the sociological implications of aesthetics, Wilhelm Worringer in *Egyptian Art* finds in the ancient valley of the Nile a civilization rather than a culture, and one rendered sterile and rational rather than creative and imaginative by an age-long lack of fusion between a primitive daemonism and a sophisticated objectivity. In architecture mass and surface met without Dionysiac refraction, without the tension which means unity and which begets life. In sculpture there were the "loud cubic tones and the whisper of the bas-relief . . . the sublimity of the desert and the delicacy of the oasis"; but again no life-enhancing atonement. The Egyptian was "space shy"; he lacked a soul. Tel Amarna, a seeming exception, reeks of the morbid, while Alexandria is perfumed as with funerary wreaths.

Form in Gothic and the more recent *Griechentum und Gotik* also reveal the author as an abstruse, but suggestive improviser on such themes as "will-to-form" and "tendency-to-abstraction," with the artistic productions of the world's cultures as keys. He makes no claims to consistency, happily enough. Egyptian abstractions show in one book merely sloping relationships between man and his world, in another a lack of vitality. His analogies are open to amused question. Is American culture in any fruitful sense analogous to the oasis culture of Egypt? His terms and periodicity are apt to be as original as those of Strzygowski. But all the same, to those who enjoy reading a page sentence by sentence, and who like to speculate in terms of daemonic aesthetics, Worringer is as stimulating as a leisurely visit to the Egyptian rooms of the Metropolitan Museum.

WILLIAM SENNER RUSK.

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